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MISS EMMA ABBOTT.

AT THE THEATRES.

Broadway Theatre.—*Ganelon*.

Armistic tragedy, in four acts, by William Young. Produced Jan. 10.

Ganelon.....Lawrence Barrett
Ugo Colonna.....Frederic Vroom
Savelli.....Ben. G. Rogers
Pinascho.....Lawrence Hanley
Borgo.....Albert Bruning
Malec.....John A. Lane
Musetto.....Beaumont Smith
Bianca.....Minna Gale

Mr. Young's new play was presented by Mr. Barrett and his company on Monday evening, at the Broadway Theatre, to a large and friendly assemblage.

Edwin Booth and his daughter smiled encouragement upon the moving spirit of the production from one of the boxes, while Colonel Ingersoll and Edmund C. Stedman viewed the stirring pageant of love, hate, revenge, and disaster from the opposite side of the theatre.

Though cordial, the audience was not warmly enthusiastic during the early scenes of the drama; but as the interest intensified and the opportunities of the leading actor grew apace, their applause and sympathies freely rewarded the star, who at the close was called before the curtain with the author amid lusty cheers and made to speak. He said that the members of the company had been extremely nervous throughout the performance, and this had marred their efforts; but he felt certain that in a week or less they would all be able to do justice to themselves and their characters.

So far as outward and audible evidence went the *premiere* of *Ganelon* was a popular success. The shrill whistle of Demos in the gallery and the polite plaudits of Plutos in the stalls intermingled frequently, and gave an air of genuineness and unanimity to the general verdict.

But all this acclaim did not blind the critical-minded to the faults and the weaknesses of Mr. Young's work, of which there are many.

The plot of *Ganelon* is composed of simple materials. The hero is a soldier, son of a traitor who had sold himself and betrayed Charlemagne's knights errant to the Saracens. He goes to Corsica, seeking opportunity to wipe out the stain upon his name by deeds of valor.

The Count of Corsica is a Colonna, whose beautiful daughter, Bianca, wins the heart of the gallant adventurer. Colonna's city is threatened by the Saracens, who have taken captive Pinascho, the son of his old lieutenant. The Count is in distress. Ganelon undertakes to lead his troops to victory against the invader.

He liberates Pinascho, routs the Saracens and returns in triumph to the palace of the Count and Bianca crowns him with the lays of conquest. Meantime Pinascho, who wishes to wed Bianca and accordingly hates his successful rival, gains the ear of the weak and vacillating Colonna and steels his heart against the demand which Ganelon now makes for the daughter's hand. A trap is laid; Ganelon is accused of attempting Colonna's life, and the Count orders his imprisonment. But Ganelon resists the sword of Pinascho, and escapes by leaping from the battlements of the city.

He is taken by the Saracens and led to the tent of their wily chieftain, Malec, to be executed. But Malec tempts the prisoner with promises to give him power to avenge his army, destroy his rival and claim Bianca if he will lead the Saracen force against Colonna. Ganelon hesitates, wavers and finally consents. And then he is seen on the plain before the city, surrounded by the Mohammedan host, directing the onslaught upon his fellow-Christians.

The last act transpires within the palace. Pinascho urges his suit, fortified by Colonna's influence, but Bianca rejects him indignantly, proclaiming her loyalty to the absent lover. Then the Saracens enter the city and storm the palace. Pinascho, overcome by cowardice, is slain for it by one of his officers. The Saracens enter the palace and proceed to loot it and kill all the inmates they encounter. Ganelon discovers the body of Pinascho, and knows that he is balked of his revenge. Bianca, learning that it is he who has led the enemy, heaps hot words of scorn and contempt upon his head. She will not listen to his defence. Frenzied by the loss of her lover, Ganelon furiously despatches Malec and is himself impaled upon a Saracen spear. As the light fades from his eyes Bianca throws herself sobbing upon his body.

Mr. Young calls his piece a romantic tragedy. It scarcely deserves to be dignified by that description. A more correct designation would be that of a spectacular romantic play with a tragic denouement. Ganelon possesses neither the literary nor the poetic qualities that make a tragedy, in the true sense of the term. It is not the theme merely, but the character of its treatment that constitutes a tragic composition and justifies the title of tragedy.

If *Ganelon* has little literary merit, it lacks the touch of an inspired hand and the grandeur of a drama of the highest order, it still possesses many admirable features, the chief of which is effective action.

The dialogue is flamboyant—sometimes turgid, occasionally cheap, both in sentiment and expression. But there are several fine declamatory speeches between Ganelon and Bianca that suggest Victor Hugo at his best. The action moves steadily and powerfully to its close; the situations are dramatic and the tableaux—especially the picture of the Saracens advancing on the battlemented city—large and impressive.

The play belongs to an utterly artificial school; there is scarcely a suggestion of human nature—human nature is revealed to us elsewhere than on the stage or in the pages of valorous romance—in its entire length; but it appeals to the eye, to the taste for chivalric adventure, and, in some small degree, to the imagination. The vitality acquired by such works manifests itself in purely external signs—it has no inner power or meaning.

In the title-role Mr. Barrett displayed his usual careful, conscientious ability. Every detail of the impersonation bore evidence of intelligent thought and painstaking preparation. While in several of the strong scenes he did not exhibit adequate force, in others he electrified the house and evoked thunders of applause. Mr. Barrett's usual faults of hasty delivery and misleading emphases were sometimes apparent; but, on the whole, the performance was one that called for hearty commendation. At all events it gratified the expectations of the spectators.

Miss Gale was a comely Bianca, but she "mouthed" her lines atrociously and failed to display the requisite strength and declamatory intensity in certain passages.

Mr. Lane was an excellent Malec, interpreting the politic chieftain's adroitness skillfully, and reading the lines with a much nearer approach to correctness than was shown by most of his associates.

Mr. Smith's Musetto was well conceived and acted, but there was a flavor of Thompson Street about his make-up that conveyed the impression that he had escaped from Mr. Harrigan's company down the street. Mr. Bruning played Borgo, an outspoken officer of the Alerian soldiery, with discretion and force.

Mr. F. Vroom was painfully restless and uncertain as Colonna. He wore a garment hanging over his left arm that caused him and his observers annoyance throughout the evening. Mr. Rogers was not successful as Savelli. Neither his voice nor his personality is suited to the character of the commander.

Ganelon is superbly staged. The scenery is so good that the painter's name ought to be placed on the bills. The costumes reflect credit upon Messrs. Bell and Hawthorne, who designed and made them, and the splendid services of the supernumeraries in the picturesque groupings and martial tableaux betray the patience and artistic taste of the master-spirit of the representation.

Yiddis.—*Bales in the Wood*.

Pantomime, in three acts, by E. L. B. and J. C. Duff. Produced Dec. 30.

After a run of six weeks at the Chicago Auditorium, Henry J. Leslie and J. C. Duff have brought their English pantomime to New York.

Bales in the Wood is a genuine pantomime of the old-fashioned Drury Lane type. Most of the scenery and nearly the whole of the ballet have been imported direct, from London, and the general mounting of the piece is said to be precisely as it was seen when it had such enormous success in that city.

There seems to be no reason why this success should not be repeated here. The production at Niblo's is one of the most gorgeous shows ever exhibited in this country.

The babes were played by the two heavyweights, George K. Fortescue and William A. Mestayer. Mr. Fortescue particularly was exceedingly funny in his prodigious make-up as a babe of five years, and created roars of laughter. When it is borne in mind that the robber chieftain who runs away with the babes is played by a mannikin—a real dwarf, some two feet-and-a-half high—it can be seen what opportunities for fooling are afforded.

Ada Jenoure played Robin Hood cleverly and sang deliciously. Louise Beaudet was likewise much applauded for her dainty work as the babes' governess.

The choruses were well done. The ballets and stage settings were sumptuous in the extreme. The ballet of nymphs and rabbits and the ballet of international insects were effective, and Mile. Cornalba received substantial demonstrations of the audience's approval.

A novel feature of the performance was a procession and tableaux of Shakespearean characters, with descriptive music by Alfred Cellier. The harlequinade, which proved merely an apology for the original article, was not a success, and should be improved, or removed.

Windoor.—*A Tin Soldier*.

That hackneyed and improbable absurdity, *A Tin Soldier*, is the attraction at the Windoor Theatre this week. The cast on Monday night was fully capable to inject the neces-

sary horse-play and specialties with which the skit abounds.

As Rats, Arthur Dunn was equally as grotesque as the original James T. Powers. Kittie Kursale evinced agility, if not ability, as Patsy. Louie Kate Quinten as Violet gave a creditable representation of the Irish cook.

Paul Dresser was humorous as the plumber. Lotta Hollywood was an amusing Carrie. Lillian Wood made a pretty and stately Mrs. Bridge, while Earl Stirling was natural as Brooklyn Bridge.

Next week, McKenna's Flirtations.

Garden Theatre.—*Bean Brummell*.

Richard Mansfield made his metropolitan re-entrée in Bean Brummell at the Garden Theatre on Monday night.

His characterization of England's most famous fop is as admirable as ever. He has added various artistic details to the personation since he first presented the piece at the Madison Square that are decidedly effective. His prolonged pauses, however, are at times just a trifle overdone, and in several instances positively interrupt the action and spoil the general illusion. But taken all in all his Bean Brummell is certainly in the nature of a histrionic triumph, and will doubtless remain in his repertoire for many years to come.

D. H. Harkins continues his racy and realistic portrayal of the Prince of Wales. Adela Meador is still seen to advantage as Mrs. St. Aubyn, while W. J. Ferguson presents the part of Mortimer, the valet, with customary cleverness.

Beatrice Cameron proved quite enticing as Mariana Vincent. The Reginald Courtney of Vincent Sternroyd was a trifle wooden. Nor did H. G. Lonsdale particularly distinguish himself in the role of Lord Manly. The other members of the cast were acceptable.

Grand.—*Sunset and Dr. Bill*.

Jerome's charming comedietta *Sunset and Aidé's Doctor Bill* were transferred to the Grand Opera House from the Garden Theatre on Monday without any changes in the cast. Both pieces were received with acclamation by the West-side audience, and were both acted with great smoothness and spirit.

The part of Doctor Bill is cleverly played by J. B. Polk. The dancing part of Miss Fauntleroy in the hands, or shall we rather say the feet, of Louise Allen loses nothing of the dash and vivacity with which it was first invested by Edith Kenward. It may be questioned, however, whether the comedy is not reduced in artistic standard by the forced introduction of two extra dances.

As Ellen, the servant, Nellie Lingard showed great cleverness, and Sallie Martinot interpreted the role of Mrs. Horton in her usual pleasing manner.

Jacobs.—*One of the Finest*.

The aquatic comedy-drama, *One of the Finest*, is the attraction at Jacobs' Theatre this week.

Manager Hassan is constantly adding new specialties to this popular police play, and in Daniel J. Hart, who recently joined the company, he has a decided acquisition.

Edwin M. Ryan and Phosa McAllister proved themselves well suited to their respective parts. Harry S. Duffield, Frank I. Frayne, Jr., and Emma Belle Hassan all did good work.

The scenic effects were particularly good.

Herrmann's.—*Magie*.

Herrmann's Theatre opened as usual on Monday night and showed no indications of damage from the recent Fifth Avenue Theatre fire.

Prof. Herrmann, Mrs. Herrmann, Rosita, the Spanish dancer, Na-Rata, the wonderfully clever Japanese juggler, and Strobeika, Herrmann's latest illusion, afforded much pleasure and mystery to a good-sized audience.

Tony Pastor's.—*Variety*.

The variety entertainment offered at Tony Pastor's this week is particularly good, and on Monday night a large audience appeared to greatly enjoy the performance.

Mr. Pastor made a hit with his song entitled "The Same Old Thing." John and James Russell were capital as two Irish servant girls, in songs, dances, etc., and Crimmins and Gore caused considerable merriment with an eccentric oddity—"What are the Wild Waves Saying?"

Maggie Cline did not appear owing to an indisposition, but the remainder of the company made ample amends for her absence.

At Other Houses.

Reilly and the 400 hold receptions nightly at Harrigan's Theatre, and test the capacity of the cosy house at every performance.

A Dark Secret is the attraction at the People's and seems to have lost none of its popularity.

The County Fair still draws full houses to the Union Square Theatre.

Men and Women delights large audiences nightly at Proctor's Theatre.

Judah has no doubt settled down for a long and prosperous run at Palmer's Theatre.

A Texas Steer at the Bijou, Blue Jeans at the Fourteenth Street, The Senator at the Star, The Miller at the Lyceum, Poor Jonathan at the Casino, are all enjoying a full share of box-office prosperity.

Carmencita holds her own as the trump card at Koster and Bial's concert-hall, and the houses at this popular establishment are as large as usual.

REFLECTIONS.

The statement in a daily paper that all of the original music of *Poor Jonathan* was not heard in the production at the Casino has led to a letter of explanation from Mr. Conried, and reveals the fact that in the third act of the original version the scene is supposed to represent "the Palm Garden at the Battery with the German emigrants trooping out of the steerage and singing 'Way Down Upon the Suwanee River.'"

ALBERT JAMES was presented with a watch chain and charm by the Agnes Huntington Opera company on Christmas.

ROBERT DOWNING has engaged Helen Tracy for his support. She joined the company at Richmond, Va., and will play *Faustina* in *The Gladiator* and *Agnes Sorel* in *The Saracen*. Mr. Downing claims that he has now one of the strongest legitimate companies traveling.

HUNT's New York Theatre company opened the new Opera House at Mount Airy, N. C., on Monday.

THE MASTER OF WOODHURST FARM, under its original title of *Woodhurst Farm*, will be presented at the Vandeville Theatre, London, about the middle of this month. This will virtually be the first regular performance of the piece in England. The author will superintend the production.

RICHARD GANTHOBY has been engaged for Julius Cahn's *Held by the Enemy* company.

THE SOUVENIR of the 100th performance of *Men and Women* at Proctor's Theatre, next Monday night, will consist of a handsome transparency, representing one of the scenes of the play.

NEW YEAR'S WEEK was a profitable one for the enterprises controlled by Charles Frohman. The receipts for the week of the seven companies he is interested in amounted altogether to \$37,500.

WILTON LACKAYE is playing *Nero* in Washington. He will rejoin Dr. Bill next week.

It has been decided that the County Fair will close its run at the Union Square, with the end of the present season. It will then go to Boston for a run.

MANAGER J. M. HILL has purchased the operetta of *Ship Ahoy*, now running at the Standard Theatre, and will probably run it there all season if the other bookings of the house can be transferred. He will then put it on the road. Mr. Hill claims that the opera is a success, as the receipts of its fourth week were double that of the second.

GEORGE L. SMITH has been engaged as manager of Frederick Paulding's *The Struggle of Life* company.

LIZIE EVANS is playing to good business this week, it is reported, in Hoboken and Plainfield. Negotiations are now being carried on for her appearance in this city in the Spring.

EDGAR SELDEN in *Will o' the Wisp* closes his season on Saturday night in Mystic, Conn. The shutting down is due partly to bad business, and partly through the legal trouble in which Dan Shelby, the manager, is now involved in connection with an assault claimed to have been made on Mr. Daly, the comedian.

BOTH of Manager J. M. Hill's Clemencean Case companies have closed. Mr. Hill claims that money has been made with them.

HARRY CORLEIS took a vaudeville company to Matteawan, N. Y., on New Year's Day and played to big business, the receipts averaging several hundred dollars at both performances.

It is rumored that a movement is on foot in this city to organize a big dramatic exchange here on a stock basis, with offices near the Metropolitan Opera House. The particulars have not yet been made public.

In spite of having been presented there over 150 times, *Held by the Enemy*, during its recent two weeks' stay in Chicago, played to almost \$9,000.

THE play that the Madison Square Theatre company will probably present after its brief tour on the road will be *The Pharisee*, which is now running successfully in London. Mr. Palmer has also secured Martha Morton's play of *The Merchant*, and will produce it at the Madison Square in May for a Summer run with a specially selected cast.

STEVE WRIGHT, the popular character actor, who was taken ill during his first week at the Fifth Avenue Theatre with the Margaret Mather company, is suffering from a relapse of pneumonia. James Dunn, the old actor, whose last engagement was with *The Whirlwind* company, is also quite ill with pneumonia. Both actors are at their home, 34 West Twenty-fourth Street.

DEATH OF ENNA ABBOTT.

Enna Abbott died at Salt Lake City, Utah, on Monday morning. C. E. Johnson, the local correspondent of THE MIRROR, at once telegraphed the news of her death to this office, stating that "Emma Abbott died of pneumonia at 7:40 this (Monday) morning. She was ill but a short time, having appeared in Ernani on New Year's Eve."

Emma Abbott was a remarkable embodiment of the higher elements of American character and an illustrious example of what an American girl can accomplish when inspired by right motives. From obscure and humble life in the West she became distinguished, not alone in her own but in other lands. Ability, energy, indomitable will, wonderful powers of endurance, in addition to remarkable powers of application, all combined to win distinction for her in her chosen art. Moreover, she possessed in a marked degree the elements of refinement, integrity and honor, which ever illumine human character, while gentleness and purity lent grace and dignity to her private life. Emma Abbott was a gentlewoman, as gracious and admirable in retirement from public gaze as she was pre-eminent upon the stage.

Miss Abbott's earlier struggles were made under peculiarly severe and untoward surroundings. She was thrown almost entirely upon her own endeavors, especially in a region unfertile for art advancement, but she was fully determined, soon enlarged her field and steadily made her way at an early age to something like prominence as a choir singer in New York. From that stage of her career her way became easier, while her professional work developed in magnitude and difficulty. From concert singer to prima donna was another step toward greater prominence, and in this limitless field she climbed to an altitude that made her conspicuous throughout the country, and we may say with truth, throughout the musical world.

Besides being a hospitable entertainer, Miss Abbott was always approachable to friends, and ever a generous helper to those in need. She was a member of at least a dozen charitable organizations, and her charities were especially beautiful toward helpless and hapless children. For her own kindred she provided liberally, even munificently, a fact that disproves certain cruel aspersions that owed their origin to envy and malice. Her artistic success only increased her good-heartedness and philanthropy, and she delighted in good works and deeds that brought pleasure, comfort and relief to others. To the ambitious and deserving who were striving for musical education but who were hampered by poverty, she always inclined an attentive ear and a generous hand. Her fondness for children was exuberant and nothing delighted her so much as the caress of a child.

The public career of Miss Abbott was wonderfully successful in every way. Her popularity was phenomenal. Wherever Emma Abbott was announced to sing, there crowds were wont to congregate. She sang to the people and one secret of her success was that she sang what the people wanted. Without doubt she was one of the wealthiest women on any stage, but wealth and position did not erect a barrier between her and her friends, whether humble or exalted, providing always they were worthy and deserving. Her bright and active mind and warm disposition made her an admirable companion in whatever circle she chanced to adorn. Taken all in all, Emma Abbott was an artist of rare qualities and a woman in whom amiability, charity and sweetness of character were mingled with lovable charm.

We have thus far only alluded in a general way to the career of this popular songstress. The following summary of her life will doubtless prove of interest at the present time.

Emma Abbott was born in Chicago about forty years ago. When she was an infant her father removed to Peoria, Ill., where he earned a meagre income as a musician. Meantime Emma was taught to sing and play the guitar, and gained some local celebrity in occasional entertainments which were given to help her father along in his struggle to obtain the necessities of life.

At an early age she plucked up sufficient courage to start East alone. According to her own account, she carried her shoes in her hand, and went barefooted to save them from wearing out. At Toledo, Ohio, she applied for work, and also at Cincinnati. In this manner she worked her way to New York city where her singing attracted the attention of Clara Louise Kellogg, who obtained for her the place of soprano in the choir of Dr. Chapin's fashionable church on Fifth Avenue.

The members of Dr. Chapin's congregation were so favorably impressed with her vocal possibilities that they made up a purse of \$5,000 to send her to Europe to complete her musical education. George Lake, one of the wealthiest parishioners, was the most liberal contributor, and remained a staunch friend of Miss Abbott throughout the rest of her life.

After arriving in Paris, Emma Abbott studied singing under Macheso and was employed in acting by Charles Fichter. Owing

to some throat trouble, she temporarily lost her voice, but soon recovered it, as, owing to the generosity of the Baroness Rothschild, she was able to pay for expert medical attendance. About this time she contracted a secret match with Eugene Wetherell, an American admiral, who had followed her to Paris.

In 1876 Miss Abbott made her operatic debut in London under the management of Ernest Gye, appearing in La Figlia del Reggimento. She subsequently sang in one or two other operas, but it was not until she refused to assume the role of Violetta in La Traviata that she attracted any undue attention. Her refusal was based on the ground that the role is immoral. In subsequent years, however, she included the opera in her extensive repertoire.

Soon after this Miss Abbott returned to America, and appeared in a series of concerts. It was her ambition, however, to sing in opera, and she accordingly began negotiations with C. D. Hess which resulted in the organization of the Emma Abbott and C. D. Hess Opera company. James W. Morrissey, was employed as her individual manager, and he assumed the entire management of her operatic troupe from 1879 to 1884. It was to him that the famous "Abbott Kiss" owed its origin. He suggested to Miss Abbott to reproduce in Paul and Virginia the romantic attitude of the famous painting, "The Huguenot Lovers," saying that the simulation of passionate kissing would make a hit with the public, and so it did, and money, too. Miss Abbott always maintained that she really did not kiss the tenor, William Castle, but only created an optical illusion by placing her lips close to his chin.

At all events, her operatic venture proved so successful that her husband sold out his drug business, and in conjunction with C. H. Pratt, attended thenceforth to the management of her operatic tours. Mr. Wetherell's death just two years ago was a great blow to Miss Abbott, and it was only her love of active work that induced her to continue her public performances, as she had amassed a large fortune.

Miss Abbott was a great favorite in the West, but was severely criticised in the metropolitan press when she sang in New York some years ago. Her operatic repertoire included The Daughter of the Regiment, Norma, Fra Diavolo, Semiramide, The Mascott, Paul and Virginia, Romeo and Juliet, Pinafore, The Gondoliers, Lucia di Lammermoor, The Three Cavaliers, and La Traviata.

Miss Abbott's whole-souled disposition was shown in the following incident: she read the announcement in a newspaper that the counsel of two persons condemned to death in New Jersey had declared that if he could get \$1,000 he could secure another trial, and acquit them. Miss Abbott, together with James W. Morrissey, made a round of visits on New York millionaires, and the requisite sum was collected in a single day. A new trial was granted, and resulted in the acquittal of the accused persons, Jennie Smith and Covert D. Bennett.

A few years ago a minister in Nashville, Tenn., abused actors and actresses in his sermon in a most bigoted manner. Miss Abbott, who happened to be among the congregation, waited until he had nearly finished his sermon, and then rose to denounce his unjustifiable attack on the stage. Her spirited reply made quite a sensation at the time.

Both Horace Greeley and Robert G. Ingersoll were among her sincerest friends, and were of considerable assistance to her in her early struggles. Her death was in a measure due to the pride she took in always keeping faith with the public. She caught cold in the new Ogden Opera House on Monday night of last week, and continued to sing against the advice of her physician. Consequently she broke down on Wednesday night. Her cold then developed into pneumonia, and despite every medical precaution, the attack proved fatal.

The body was embalmed, and sent at once to Chicago on Monday night after Dr. McNiece, of the Presbyterian Church, had held a short burial service. Her father, Seth Abbott, will go to Chicago to take charge of the remains. The interment will take place at Gloucester, Mass., where Mr. Wetherell is buried.

The death of Emma Abbott is a sad loss to the profession, and will be deeply deplored in many homes throughout the country. Her married sister, Mrs. L. Abbott Clark, together with her brother and aged parents, all live in Minneapolis, and will be heirs to her large fortune.

LILLIAN RUSSELL HAS SIGNED.

James W. Morrissey, business manager of the Garden Theatre, gave a Mirror reporter, on Monday, some definite information concerning Lillian Russell's engagement by T. Henry French.

"You may state positively," said Mr. Morrissey, "that Mr. French has secured Lillian Russell. The contract was signed in his office

three weeks ago, before he left for Europe. Miss Russell's salary will be the largest paid to any prima donna in this country, but she is certainly worth it. She will open in La Cigale at la Fourmi, next October, at the Garden Theatre.

"The cast will also contain the tenor, Carl Streitman, and probably Attalie Claire. Miss Russell will sing the role of the grasshopper, while Miss Claire, if engaged, will assume the part of the ant.

"Mr. French has been a close observer of several performances of La Cigale at the Lyric in London, and he intends to give an exact reproduction here of that representation. The costumes, scenery, and everything pertaining to the stage will, of course, be on an artistic and elaborate scale."

A GILMOREAN IMPROMPTU.

SCENE: Lobby of Kibbo's Garden.
TIME: Last night of New Year.
DRAMATIS PERSONÆ: E. G. Gilmore and Inquiring Stranger.
I. S.—"Seymour Locke?"
E. G. G.—"Not after to-night."

THE FIFTH AVENUE FIRE.

The disastrous fire that has totally destroyed one of the best-known theatres in New York city broke out a few minutes before midnight last Friday.

The conflagration was soon raging with fury, and for some time grave fears were entertained for the entire block. Herrmann's Theatre, almost adjoining it, was in great peril for several hours, likewise the Sturtevant House, on the east side of Broadway. Both buildings, however, escaped with slight damage.

The fire is believed to have started either under the stage or in the property room of the Fifth Avenue Theatre, and to have been caused by a defective electric light wire, or a cigarette carelessly thrown among some rubbish.

It was first discovered by the watchman and two members of Fanny Davenport's Cleopatra company, the current attraction. They promptly sent out three alarms and the fire department was soon at work.

Paul Vernon, costumer of the company, endeavored to save as many of the properties as he could and succeeded in getting at some valuable property. The famous asp was also rescued. The costumes on which duty had not been paid were lost. An appeal will be made to the Secretary of Treasury to remit these duties. If this is not granted the amount of the appraisal will have to be paid any way. Among the spectators of the scene were Harry C. Miner, Tony Pastor, Manager Herrmann and Mrs. Herrmann, W. H. Morton and wife (Lily Post), Andrew and Henry Gilsey, proprietors of the burning property. Herrmann was in great grief and he and his wife left the spot. It was thought at the time that his little theatre would be a complete ruin. To the surprise of everyone, however, the fire walls of the Fifth Avenue withstood the fiery element and no damage was done except by the firemen.

The total loss by the fire is estimated at about \$300,000. The heaviest loser is the Gilsey estate. Andrew Gilsey estimates his loss at \$150,000, divided as follows: Fifth Avenue Theatre, \$120,000; Gilsey Building, \$5,000, and house west of theatre, occupied by Peter Gilsey, \$1,000. The damage done the Sturtevant House and the stores on Broadway, amounts to less than \$65,000. The insurance on the theatre was \$85,000.

H. C. Miner estimates his loss at \$30,000. There was an insurance against this of \$20,000. Herrmann will be a few hundreds out of pocket.

Fanny Davenport, on the other hand, is a heavy loser. She is reported to have spent nearly \$20,000 on Cleopatra, and only the personal property of herself and husband, Melbourne McDowell, was saved. To this loss must be added her enforced idleness during a prosperous engagement. Miss Davenport is endeavoring to get the scenery and costumes duplicated in time to fill her Boston date, on Jan. 2.

The engagements that were to follow Miss Davenport were Sarah Bernhardt on Feb. 9, a new comic opera, Marie Prescott and Robert MacLean, the Kendals, and Robert B. Mantell.

As regards the Kendals, Manager Daniel Frohman on Saturday sent them the following telegram: "Providence has cancelled our obnoxious engagement with H. C. Miner." Their time will probably be filled at the Broadway.

It is not yet decided as to whether the Fifth Avenue will be rebuilt.

AN ENVIEABLE LITERARY REPUTATION.

The valuable essays on topics connected with the drama and the stage, appearing regularly in THE NEW YORK DRAMATIC MIRROR have not only attracted a new departure in theatrical criticism, but have also gained for the paper on which they appear a literary reputation of an enviable kind. The contributors in each case have been people who possessed high information on the subjects they treated, and their remarks were necessarily condensed, have been timely and interesting.

PROFESSIONAL DOINGS.

ALBERTA GALLATIN's company left New York last Sunday morning for Lynchburg, Va., where she opened on Monday evening in Romeo and Juliet.

W. S. Ross has been retained to go in advance of The Inspector.

Gus HERRICK, who is introducing the Swedish character of Von Yonson to Western audiences, is reported to be making a big success of the play.

EVANS AND HOVEY played to \$8,900 New Year's week at Harris' Academy of Music, Baltimore.

W. S. KUSEL, the advance agent and manager, mourns the loss of a baby daughter, who died last week.

It is reported that the Pearl of Pekin company is to disband in New Orleans, in order to reorganize. Louis Harrison will resume his old part.

H. R. JACOBS presented each of the attaches of his Academy of Music at Rochester, N. Y., with a twelve-pound turkey on Christmas Eve. His principal representatives received cheques ranging from \$25 to \$100. Mr. Jacobs enjoys the reputation of being one of the most cheerful and generous givers in a profession whose characteristic is open-handed generosity.

BARNEY FERGUSON desires THE MIRROR to state that he alone is starring in McCarthy's Mishaps, and that he is the author, star and sole owner of the play.

THE New Turner Opera House, at Findlay, O., was formally opened on Jan. 2 with Donnelly's A Pair of Jacks. The new house is one of the handsomest in that part of the country.

ROSE COCHRAN produced her brother's play of Lady Barter at the Grand Opera House, Toronto, last Saturday night.

THE Brooklyn friends of Mart Murphy, the comedian of Hallen and Hart's Later On company, presented him on Friday last with a handsome gold-mounted cane.

SYDNEY CHURLEY, the scenic artist, is engaged on a series of models for an opera house at Lexington, Mo.

THE Boston Ideal Banjo Club, booked to appear at the Warner Opera House, Bradford, Pa., Dec. 23, were prevented from giving their entertainment owing to several members of the company being slightly injured, and their instruments damaged, in a railroad wreck eight miles from that city on the day mentioned.

THE business done at all the theatres in Chicago New Year's Day was tremendous. The season thus far has been remarkably prosperous. All the Chicago managers assert that up to date their receipts are larger than any previous season at this time.

THE athletic and pugilistic drama will be booming soon. C. E. Davies, known as "Parson" Davies, who is managing Evaq Lewis and Jack Carkeek, is having a drama written to suit these wrestlers.

C. D. HESS brought suit for \$20,000 in San Francisco last week against the tenor, Fernando Michelena, for breach of contract. The plaintiff claims that he engaged Michelena for ten weeks in 1889 at a weekly salary of \$100 for three performances, and that the tenor failed to join the Hess Opera company, as agreed upon in the contract.

THE benefit in Louisville, Ky., for the Boston Ideals company that stranded in that city netted only a small sum. It was equally divided among the needy ones. Manager Foster wrote and published a characteristic card disclaiming that he was to receive any of the proceeds of the benefit.

A BENEFIT will be given to faithful Michael Sweeney, of the Union Square Theatre, at the Standard next Sunday night. Among those who have volunteered are Neil Burgess, Maggie Cline, Maud Harrison, the County Fair Quartette, E. M. Holland and Robert Fisher.

AMONG the people engaged by Gilmore and Comstock for their spectacular farce-comedy, The High Roller, to be presented next season are Barney Fagin, the Russell Brothers, Frank E. McNish, Frank Livingston and Frank White.

HARRY MEREDETH successfully presented his play Sunset Rock, or The White Caps' Warning at Port Jervis, N. Y., on New Year's Day. This is the piece that Mr. Meredith produced at a special matinee at the Union Square Theatre early last Fall. It has been rewritten.

E. R. ENBLEY, the correspondent for THE DRAMATIC MIRROR at Mansfield, Ohio, was married to Miss Jessamine Reynolds, daughter of ex-Postmaster Reynolds, at Reed City, Mich., on Christmas Eve. At the same time and place, Mr. Milo Reynolds, the twin brother of the bride, was married to Miss Marie Frey, of Reigsville, Mich.

THE Metropolitan Opera House, the new theatre in St. Paul, Minn., was auspiciously dedicated by the Bostonians in Robin Hood, on Dec. 25. This house takes the place of the theatre destroyed by fire some time ago in St. Paul.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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"The Mirror has the Largest Dramatic Circulation in America."

CURRENT AMUSEMENTS.

BIJOU THEATRE—A. T. STARR, M. P. M.
BROADWAY THEATRE—GAILLON, M. P. M.
CASINO—TODD THOMSON, M. P. M.
FOURTEENTH ST. THEATRE—BLUE JEANS, M. P. M.
GARDEN THEATRE—FRANK BRIDGES, M. P. M.
GRAND OPERA HOUSE—SUNSET, AND THE BELL, M. P. M.
HARRISONS THEATRE—REILLY AND THE 400, M. P. M.
H. B. JACOBI THEATRE—ONE OF THE FINEST, M. P. M.
KOSTER AND BIAL'S—VARIETY AND COMEDY, M. P. M.
LYCEUM THEATRE—THE IDEAL, M. P. M.
MADISON SQ. THEATRE—THE SILVER SHIELD, M. P. M.
PALMER'S THEATRE—JUDAH, M. P. M.
PEOPLE'S THEATRE—A DARK SECRET, M. P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, M. P. M.
STAR THEATRE—THE SENSATION, M. P. M.
TONY PASTOR'S—TONY PASTOR'S CO., M. P. M.

AN IMPORTANT DECISION.

A DECISION of great interest to actors was handed down last week in the case of CARTER versus FERGUSON.

Last Summer Mrs. CARTER endeavored to enjoin Mr. FERGUSON from appearing in any other company than her own, the actor having notified her that he would not fulfil the contract that he had made some time previously to become a member of her company. Mrs. CARTER's application was denied and she thereupon appealed to the General Term of the Supreme Court. This tribunal has sustained the decision of the lower court.

In the opinion of the Court injunctions should be granted only when the artist's qualifications are "special, unique, or extraordinary." Mr. FERGUSON not being, and not professing to be, a special, unique, or extraordinary actor, his failure to keep his contract and his appearance in other companies could do Mrs. CARTER no "irreparable injury or damage, incapable of being ascertained by an action at law."

Heretofore, injunctions have been granted indiscriminately against all actors, without reference to their position or importance to the star or manager making the application. This decision of the Supreme Court, however, destroys the manager's power to restrain an actor who has broken his contract from playing elsewhere, unless it can be shown that the actor's services are essential to the existence of his employer's company, or that his talents are of such a peculiar order that the gap caused by his desertion cannot be filled.

This new judicial view seems to be based on good sense and good law. There is no reason why an actor, even though he be a contract-violator, should be held in unremunerated bondage until the term of the broken agreement has expired. If his desertion was unjustifiable and the damage suffered by the manager therefrom is capable of proof, the usual course of a suit for damages is open as a means to secure redress.

The issuing of injunctions against actors often has made the courts the unconscious instruments of malice. It happens frequently

that actors can show good and sufficient cause for breaking a contract when their cases reach a trial. In these instances the employment of easily procured injunctions to prevent them from fulfilling other engagements has been a wrong as well as a hardship.

An actor who has been unwarrantably discharged by a manager cannot enjoin the latter from giving a performance without him. On the same principle a manager has no more right to demand that an actor shall not play at all, because he refuses to play with him.

We do not think that the Supreme Court decision will make actors less careful about fulfilling their agreements. It merely restores to them their liberty of action.

Considering that the obnoxious "two weeks' clause" gives managers the privilege to cast off their employes whenever they choose, with or without cause, there is a certain satisfaction in perceiving that the courts have by this late decision placed the actor on a less inequitable basis. Mrs. CARTER having recently discharged several members of her company on grounds that one of our Boston contemporaries describes as "afterthoughts," her defeat in the FERGUSON case evens up matters somewhat.

EMBER REFLECTIONS.

GRATITUDE and regret are the feelings engendered by the Fifth Avenue Theatre fire—gratitude that the conflagration occurred after the audience had departed; regret that a playhouse, which for many years figured prominently in the metropolitan theatrical world and around which many pleasant memories clustered, should be wiped out of existence.

The amazing rapidity with which the flames seized upon and devoured every vestige of the stage and auditorium proved the old suspicion well-founded that the Fifth Avenue was a fire-trap. It is not needful now to consider what might have been had the theatre caught fire when it was occupied by the public; enough that the interior ignited like tinder and burned like a bonfire.

If a new place of amusement is built on the ashes of the old one it will be well for the projectors, apart from the authorities, to provide every possible safeguard.

Managers are prone to regard many of the requirements of the building and fire departments as official interference, but they would do well to consider carefully the fact that every unsafe theatre is not only a menace to public safety but to the prosperity of the theatrical business.

Loss of life through a panic or a fire does untold harm to the entire profession. The effect of the terrible calamity in Brooklyn was felt for a long time, and even the Ring Theatre, Vienna, and Opera Comique, Paris, holocausts, reacted injuriously upon the receipts of American theatres.

While it is a reassuring point that our theatres are never so carefully watched at any time as they are during a performance, and while the precautions against fire are as complete as human ingenuity can devise, still there is nothing so certain to give confidence to the public as an edifice whose construction is substantial and whose exits are sufficiently ample to meet all demands in case of an emergency.

New York has some of the safest, best-built theatres in the world; but it has still two or three death-traps, which, if attacked by fire, would vanish into smoke even quicker than the Fifth Avenue. For the sake of the public welfare it would not be a misfortune if they were similarly snuffed out of existence.

To Manager MINER and Miss DAVENPORT, THE MIRROR extends its sympathy for the pecuniary losses they have suffered by the disaster. Mr. MINER's liberal enterprise and cheerful philosophy will enable him to repair his unlooked-for misfortune in short order, while Miss DAVENPORT will find the public just as eager to enjoy Cleopatra when she duplicates the Fifth Avenue scenery and costumes and reappears in the play.

It needs only an extraordinary occasion like this to develop the extraordinary resources possessed by a shrewd manager like Mr. MINER and a popular star like Miss DAVENPORT.

EMMA ABBOTT'S death, on Monday, was a sudden and shocking occurrence. The loss of this noble and courageous woman

will be keenly felt by the profession, for she represented what is worthiest and best in it. Charitable, virtuous, conscientious in the discharge of her obligations, she worthily upheld the stage during the entirety of her successful career. She popularized English opera throughout the land, and the people will miss her bright personality and her accomplished singing.

PERSONAL.

WALTON.—Theodore F. Walton, formerly proprietor of the St. James Hotel and the original American "plunger," saw Oliver Byron's performance in The Plunger at Philadelphia the other night and gave it as his experienced opinion that the performance is a winner.

DEWEY.—Our own Chauncey Mitchell Dewey will deliver the first of the series of lectures for the Press Club's building fund at the Broadway Theatre on Sunday evening.

CRABTREE.—When Lotta responded to a call in Louisville the other night she was presented with a diminutive crab-tree, decked in ribbons.

ERSKINE.—Katharine Erskine, a pupil of Rose Fytinge, made her debut as a reader in this city on New Year's evening at the residence of Mr. James McLean, on Fifty-fifth Street. The young lady did her training full justice, and both in her selections and her method proved herself an acquisition to the corps of drawing-room readers.

QUINCY.—Louie K. Quinten, of A Tin Soldier company, has had a troublesome throat all this season, and she has been warned by her physician to renounce singing until after she has had an opportunity to rest her voice.

FERGUSON.—W. J. Ferguson is not "an actor of special, unique or extraordinary qualifications." The Supreme Court has said it, and now W. J. breathes more freely.

SELDEN.—The selection of Minnie Seligman to originate the leading role in The Power of the Press insures at least one strong prop for Augustus Pitou's forthcoming production at the Star.

PALMER.—Minnie Palmer's season in A Miser's Will is to open on the 26th inst. at Newark.

HEIL.—Judah has made a great hit at Palmer's. On New Year's night it was played to the largest receipts enjoyed by any attraction in town. The personal success of Mr. Willard in the name-part is also unequivocal.

PRICE.—Millie Price, of the Natural Gas company, was married, last Friday night, to Clarence M. Dow, son of C. H. Dow, President of the Commercial National Bank, of Denver, Col. She will remain on the stage until the completion of her contract and then go to Europe.

THOMPSON.—It is rumored that Denman Thompson will retire from the stage at the end of this season.

RUSSELL.—A. M. Palmer has taken charge of the benefit to be given to Annie Russell by her professional friends. It will take place next month, and all the stock companies of the city will unite in doing their utmost for the invalid.

POLLOCK.—Evelyn Pollock has been engaged to play Tot in the revival of Joshua Whitcomb at the Academy of Music. She is a sister of Emma Pollock, who has made a hit as Maggie Murphy in Edward Harrigan's new play of Reilly and the 400.

DAUNRAY.—Helen Daunray has been pleased lately to bide her movements behind a veil of secrecy. While she was supposed to be quietly arranging for a second tour this season, she had taken the steamer Lahn to Europe and is now staying at the Hotel Metropole, London. Interviewed by the reporters, she refused to talk "shop."

ABBEY.—Henry E. Abbey arrived from Europe Sunday on the *Scala*. He reported that Madame Bernhardt was in excellent health, and that she would surely fill her engagements in this country. She was to have opened at the Fifth Avenue on Feb. 9, but the burning of that theatre may result in her opening earlier if another New York theatre can be secured. If not, she will begin in Boston.

COMSTOCK.—Alexander Comstock, who lives on one of the upper floors of the Sturtevant House, was routed out of bed by the fire last Friday night, and is now suffering from the effects of a severe cold.

FERNANDEZ.—During the stormy weather of the past week, Mrs. E. L. Fernandez fell on a slippery pavement, receiving injuries which confined her to her room for several days.

KENDALS.—The Kendals' first week in Chicago closed on Saturday night. Mr. Frohman states that the receipts were more than \$14,000—the highest record at the prices in that city.

GILLETTE.—W. H. Gillette is at Aiken, S. C., busy on the new comedy that is to follow Men and Women at Proctor's. He expects to have the piece finished by the middle of February.

RICE.—Fanny Rice, who for the past three years has been identified with the Casino successes, announces that she will be at liberty on May 1. Miss Rice is one of the most popular actresses on the comic opera stage and has already received several offers for next season, although she has not yet signed. She is desirous to secure a musical comedy or operetta in which to star.

LA MOYNE.—Sarah Cowell Le Moyne has returned from her Western tour. She gave thirty-five readings in San Francisco, Carson, Chicago, and Buffalo. Negotiations are now pending by which she will probably return to Chicago in January for another series of readings there.

HAMMERSTEIN.—Oscar Hammerstein appears to have changed his mind about the Murray Hill theatre and may build it after all. He claims that he purchased the ground himself at the recent auction sale, and that the house will go up in spite of all opposition.

BROOKS.—Joseph Brooks, W. H. Crane's manager, arrived from London last week on the *Umbria*. He brought back offers for a Summer's season with Mr. Crane at several London theatres, and it is probable that he will begin a six weeks' engagement in June at the Haymarket.

FRENCH.—T. Henry French sailed for Europe on Saturday on the *Umbria*. He will probably be back by February 1.

HARRISON.—Duncan B. Harrison is in town, suffering from a severe cold. He will rejoin his company next Monday at Milwaukee.

PAULTON.—Harry Paulton's farce, called *Viola*, is to be produced in Philadelphia next May.

COGHILAN.—The new play, *Lady Barter*, written for Rose Coghlan by her brother Charles, is founded on an incident of the Soudanese war.

IBSEN.—Henrick Ibsen's most gruesome play, *Rosmersholm*, is to be done at a London matinee during the present month.

HOW JEFFERSON WROTE HIS BOOK

"Jefferson's Autobiography had the best holiday sale of all the books of the year," said Mr. Brentano, the other day to a *MIRROR* representative, who was looking over the library harvest garnered from the four corners of the earth and stored on his capacious counters.

"It is unlike any previous dramatic work I ever handled," continued Mr. Brentano, "inasmuch as its sale has been limited to no particular class. The average theatrical work is sought only by a small coterie of collectors who buy every book of the kind in order to augment their libraries. But the Jefferson memoirs are asked for by everybody."

Mr. Jefferson told Frank Carpenter, the correspondent, not long ago that he wrote the "Autobiography" practically without notes. "I have never kept a diary," he said. "I am fortunate in having a good memory; I wrote the entire book from that."

"I began it about three years ago, and wrote by fits and starts as the humor seized me. It was curious the way my mind worked. I would awake in the middle of the night from a sound sleep for no reason that I could see, and would think of some of my past experiences. If I went to sleep again I would find in the morning that I knew that I had remembered something during the night which I intended to record when I got up, but I could not think what that something was. After this I had a pencil and note book by my bedside, and at such times as I awoke and thought of the matter I would rise and write out the material. In preparing the book finally I found these memoranda of great value, and that in most cases the first records were better than anything that I could write."

Mr. Jefferson added that he did not see why an actor should not have a natural bent toward literature and why he should not write fluently and well. His whole life is made up of the interpretation of literature; he has to appreciate all the phases of thought and expression, and his whole life is, to a certain extent, a time of education.

A CELESTIAL THEATRE.

A scheme for a new Chinese theatre in this city has taken shape, and the Oriental place of amusement will probably be opened this season.

Chen Quong, an experienced Chinese theatrical manager, is the projector, and he claims that the arrangements are about completed. Mr. Chen has a company of thirty-two people at present playing in Boston, but they are not doing a remarkably large business there, and he secured the building at No. 19 Bowery for his new venture at a rental of \$200 a month.

The first play to be produced will be Quong-Fong Son, or The Story of the Six Kings, and it will be put on with elaborate costumes and a soul-piercing cut orchestra. Each play will last two or three days, and a large part of the patronage is expected to come from visitors to the city and curiosity seekers.



In *Cherishing*
Houd him who cant! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

Clergymen have been giving professionals something to talk about during the last few days.

The pastor of the Amesbury, Mass., Universalist church, the Rev. A. C. White, made his appearance there as Miles Standish, in a comic opera called *Priscilla*, supported by local amateurs.

The house was crowded by church people and others eager to see the unwelcome spectacle of a minister of the gospel kicking up his heels in public.

From all accounts he made a success, both as actor and singer, and carried the house by storm.

As a matter of course, the Amesbury gossips have wagged their tongues industriously over the clergyman's exploit, and the community is about equally divided between condemnation and commendation.

But far less innocent and censurable than the Rev. Mr. White's eccentric foray into the domain of comic opera were the sermons preached against the stage by a clerical sensationalist named Rankin—G. C. Rankin—in Kansas city at about the same time.

This purblind preacher is one of the few relics of that school of orthodox mountebanks who, like their contemporaries and prototypes the vagabond strollers, have become well-nigh obsolete in all civilized lands—a school that has done mankind more harm than good.

Narrow, ill-informed, saturated with false ideas of life, they discuss public questions with the unreasoning fierceness of the fanatic and the crass ignorance of the bigot.

Rankin has placed himself outside the pale of courteous consideration by the agency of his large mouth, that—figuratively, at least—discounts the orifice through which Talmage emits his Sunday discourses.

I think you will agree with me on this point when you have perused the following extracts culled at random from his tirades.

"The literature and customs of the brotherhood will become the common fashion of the stage and opera. They have about reached that point already. According to the statement of a manager, it is not moral excellence or literary worth, or high vocal skill, or elocutionary merit, or high-toned humor that enters into the 'rage' of stage attractions, but the grossly indecent exhibition of the 'beautiful outlines' of the indecent female form."

"From this school people are being trained in the art of perjury, deception, intrigue and licentiousness."

"It is cultivating a taste for the literature, practices, and rivalry of the dramshop and the brothel, from which, no doubt, the average theatrical troupe draws much of the fashion of its stage dress, indecent postures, coarse manners, and ill-scented inspiration."

"Such an institution imports and fosters a deep-seated disrespect for woman's virtue. It evokes and stimulates the worst passions and appetites of men. It generates an atmosphere under whose pestilential influence the innate love of chastity withers and the lust of convivality and libertinism grows and flourishes and brings forth its abundant harvest. It excites the cravings of the toper, it sharpens the wits of the gambler, it furnishes a plot for the gay seducer, it opens up untold avenues to the foul conspirator against the sanctity of wedded life, and it flings the clamor of chinking dice and the ingenuities around the deeds of the pampered rake and the chartered libertine."

"There is nothing mean and cunning in human life, there is nothing base and groveling in human conduct, there is nothing smutty and profane in human manners, there is nothing low and bestial in human character, there is nothing slimy in human thought and imagination, and there is nothing crafty and insidious in human motive and purpose that is not thrown into some sort of grotesque or bewitching shape by the ordinary playhouse theatricals."

The utterer of these vicious libels is a popular clergyman, whose congregation, I am told, is one of the largest in Kansas City.

God held the poor Methodist flock that is led into error by the lies of this blatant shepherd!

Of course, this outbreak of clerical abuse of the theatre in Kansas City, as in several other localities lately, is due to the presence of Clemenceau Case companies.

The *Mirror* predicted, when it characterized that indecent show weeks ago, that the speculation in Dumas' fifth was certain to arm the clerical cranks with a weapon that they would not hesitate to make unfair use of, and the result proves the accuracy of the prophecy.

But Rankin and his kind characteristically close their eyes to the fact that the Clemenceau Case business was emphatically denounced by reputable professionals and by the profession's organ at its very beginning.

Rankin had no more right to draw general

conclusions from that particular and exceptional disgrace than I should have to condemn the clergy at large because Rankin himself might be unfit to belong to it.

Rankin, by the way, has drawn forth this criticism from a brother clergyman, the Rev. Myron W. Reed, of Denver:

"Dr. Rankin's sermon was rank and uncalled for, and showed the speaker's ignorance of what he was talking about. While on this subject I want to say that I think actors rank just as well as any other class of people, and just as well as preachers. I think they overdo their advertising, but then look at De Witt Talmage. He is the best advertiser in the business. I think the best idea would be to make the pulpit as attractive as the stage."

There seems to be no limit to Mr. Daly's anfractuosity.

Here he is underlining "Mr. Daly's new version of Sheridan's *School for Scandal*."

This announcement would astonish us did we not hold in vivid remembrance Mr. Daly's celebrated collaborations with W. Shakespeare.

The railroads North and West of Chicago are now working on the get-all-you-can principle with theatrical companies.

The manager of a prominent star sends me word that theatrical rates have been withdrawn by these alphabetical corporations: The C. B. and Q.; the C. M. and St. Paul; the C. and N. W.; the C. K. C. and St. Paul, and the Wisconsin Central.

These roads have combined to demand full fares—three cents a mile—and an extra charge for every pound of baggage over 150 pounds.

The agents of the roads named formerly explained their greed on the score of Interstate Commerce Law compulsion. Now that freedom of choice is given them under the ruling of the United States Circuit Court they discard subterfuge and boldly show their hand.

Henry Hoyt and other artists have been commissioned by Miss Davenport to duplicate the scenery of *Cleopatra* destroyed at the Fifth Avenue fire, but it will be probably several weeks before another production of the play can take place.

The disaster has been most disheartening to Miss Davenport, and she feels it heavily.

She will have one consolation to cheer her in the big task of reproducing *Cleopatra*—it will be restoring a genuine success.

I have received two telegrams from Salt Lake City during the past week: one on New Year's and the other on Monday.

The first brought a cheery holiday greeting from Emma Abbott, the second, from my correspondent, conveyed the news of her death.

I always admired Miss Abbott's dauntless spirit and generous impulsiveness. Indeed, it was the woman rather than the artist that I knew and learned to respect.

Such natures as hers we can ill spare. Women of character and principle are needed in the eminent niches of the temple of art.

If the blessings of the many unfortunates whose benefactor she was, serve her now, Emma Abbott has passed into an eternity of joy.

NEFARIOUS, IF TRUE.

A queer story floats eastward from Spokane Falls, where *Spokane* acts as its relay. According to this authority R. C. Gardner's Oriental Burlesque company came to grief in that town during Christmas week. The causes of the breakup are explained by Gardner in the following words:

"We came out from New York three weeks ago under contract with the John Cort Circuit. Our first stand was at Butte, where we became aware of the fact that a gigantic scheme was afoot to scatter the company so that the variety managers along the circuit might hire the female members for their places as 'box-workers.' The accomplishments involved in that term are the only accomplishments, by the way, that are demanded of a company by the Cort Circuit people. So far as the members of our company are concerned they do not fill the bill in that respect."

"Our contract called for a sixteen-week tour, and fares from New York to Portland, to be paid for from the receipts of each engagement. At Butte this money was not sent in, whereupon our tickets were taken up by the conductor while en route to Spokane. I still retain, however, the tickets from St. Paul to New York."

"I have brought suit against John Cort for \$50,000, and against the Northern Pacific Railroad for damages. Mine is only one of the companies that Cort set out to break up for the purposes stated, and it is the only one that is likely to fail, for I expect to gather my people and push on to Frisco."

For the benefit of the uninitiated, whomay be unaware of the meaning of the term "box-workers," it may be explained that these are women employed in dives and the

lowest class of variety halls to circulate among the occupants of the boxes, lure them into the wine-room adjoining the stage, and induce them to stand "treat" for bad liquors at high prices. This wretched business is the proprietors' greatest source of profit.

THE PORTRAIT ACKNOWLEDGED.

A. M. Palmer, president of the Actors' Fund, has sent us the following acknowledgment of the receipt of the memorial portrait of Benjamin Baker, addressed to the subscribers.

NEW YORK, Jan. 2, 1901.
To Edwin Booth, Collins Starobin, Tony Pastor, and others.

The trustees of the Actors' Fund have received the splendid portrait of their late assistant-secretary, Benjamin Baker, which, through your generosity and that of *THE DRAMATIC MIRROR*, has been painted for and donated to the Fund.

I am directed to say to you, in acknowledging this gift, that the trustees are especially glad to give a place on the walls of the Actors' House, to the "counterfeit presentment" of one for whom all connected with our charity must ever have the tenderest regard.

To those who conceived the idea of securing for our Association a portrait of Mr. Baker, and to those through whose generous contributions that idea was carried out, the trustees return alike their hearty thanks.

Yours truly,
A. M. PALMER,
President of the Actors' Fund of America.

The portrait has been criticised most favorably by all that have viewed it.

LAUNCHING A PLAY.

The Old, Old Story is the title of a play by Walter C. Bellows and Benjamin F. Roeder, to be presented early in March at a special matinee at the Lyceum Theatre. Mr. Bellows is a member of the Lyceum company, and Mr. Roeder is connected with the American Academy of the Dramatic Arts.

"The scenes of the play," said Mr. Bellows to a *MIRROR* reporter the other day, "are laid in this city, and the characters will be recognized as types daily met with. Love and business play equally important parts in the development of the plot. The main plot revolves around a woman who is placed in a position where she is forced to choose between love and duty; the underplot deals with business complications that this woman is instrumental in straightening out, while there are two comedy complications, one of them being decidedly novel. The *dénouement* is happy, although there is a touch of melodrama—almost tragic—intensity to one of the scenes."

"We shall have a professional cast, and the piece will have as careful a presentation as though it were put on for a run. Both Mr. Roeder and myself are young and ambitious, and we want to give the play every possible chance of success."

NOT IN IT.

Fame is an elusive factor. Charles T. Parsloe's name is known to a good many thousands of playgoers, but it is not familiar to every member of the profession. This fact was demonstrated characteristically not long ago.

Mr. Parsloe's card in *THE MIRROR* brought him numerous offers of engagement. Among them, was the following, from the manager of a troupe that will be known to posterity as Stephens' Ideal Comedy Company.

DEAR SIR:—I am in want of a first-class comedian who can sing and dance. I play week stands only and pay expenses. Am now booked solid over five months in first-class towns in New York State. I do not advance fares or salary to any one but can guarantee salaries.

Please send me full particulars in first letter with programmes and photos with addressed envelope for return of same.

State lowest salary, age, height, weight etc. I carry fourteen people and salaries must be low.

Yours truly,
W. STEPHENS.

Mr. Parsloe said nothing when this golden opportunity to sing and dance for five months in New York towns penetrated to his understanding; he only heaved a large and melancholy sigh.

PRINCE AND PAUPER DECISION.

Justice Goetting rendered his decision in Brooklyn last week in the suit brought by E. House to recover possession of *The Prince and Pauper* manuscript from A. P. Lambrecht and his wife, the parents of Tommy Russell. The decision was in favor of the defendants. The Justice ordered the manuscript, which was in custody of the court, to be handed over to the defendants and acquitted them of the charge of grand larceny. The plaintiff was instructed that he would have to seek in the civil courts any redress to which he might think himself entitled.

The Lambrechts claim that according to their contract they have the right to retain the manuscript for two years, and Mr. Lambrecht left the court with the declaration that he would bring a suit for damages against Mr. House. Five minutes after Mr. Lambrecht had left the court an injunction, granted by Judge Moore, was served on Justice Goetting to restrain him from parting with the manuscript, but its legal effectiveness was null and void.

GOSSIP OF THE TOWN.

EDWIN MAYO has closed his company and joined his father's organization.

The New Grand Opera House at Paris, Ky., built by a syndicate of the citizens of that town, was formally dedicated by the Carleton Opera company, Dec. 30. The house is on the ground floor, and was designed by Architect Oscar Cobb, of Chicago.

The Boston Symphony Concert company is reported to have disbanded at Asheville, N. C., and returned to Boston. Internal dissensions and financial difficulties are assigned as the cause of the collapse.

PERIVIAL GREENE, the successful manager of the Academy of Music at Toronto, Canada, was presented with a gold watch on Christmas Eve, from the employees of the house. Mr. Greene reciprocated by presenting every one connected with the Academy with a fat Christmas turkey.

ALBERTA GALLATIN in Ingomar will dedicate the new Lexington Opera House at Lexington, Va., on Jan. 8.

TWO OLD PALS closed season at Bellaire, Ohio.

HEDA THOMAS rejoined The Spider and Fly company at Memphis. Miss Thomas' pleasing vocalization has made her hosts of friends throughout the country.

As unsuccessful experiment in producing smoke and flames in the scene where Joan of Arc is burned at the stake, came near suffocating Margaret Mather at a matinee performance in Hartford last week. The curtain falls on this scene, and Miss Mather, tied securely to the stake, was overcome by the dense cloud of smoke, and is reported to have been unable to call for assistance, when, fortunately, her position was discovered. The old system of making the stake scene realistic with fire and smoke will hereafter be used.

TRAMPS robbed the baggage-car of the Conried Opera company in Texas the other day. They took all the company's clothes and costumes, according to a dispatch. This should not be much of an embarrassment to a thoroughly modern comic opera company.

T. HENRY FRENCH has gone to London to see Lestock's farcical success, *Jane*, now running in London. If he likes it it will probably be bought for the Garden Theatre. Mr. French was able to leave New York without anxiety, the Madison Square Garden pot having simmered down to the normal temperature, and Lieutenant James W. Morrissey being equal to any emergency that might arise during his chief's absence.

The manager of the Ruby Lafayette company, which is not playing pirated pieces this season, due to the efforts of *THE MIRROR*, writes from Terrell, Texas, as follows: "Our company spent a happy Christmas, giving and receiving presents. Miss Lafayette was the recipient of a gold watch from Mr. and Mrs. Bass, a chain and pendant, set with diamonds, rubies, and pearls, from the members of the company; a fur wrap from her manager, a gold cup from G. P. Evans, diamond earrings from E. I. Curran, and numerous other presents. Mr. and Mrs. Bass, E. I. Curran, and J. P. Curran were each presented with a gold watch and chain and other valuable and useful articles. Each of the other members were remembered by their relatives, friends, and companions. Your Christmas edition is a beauty, and its perusal added much to our enjoyment."

SUBJ. ANOV appears to be a real popular success, but the no-salary rumors more or less usual with attractions playing at the Standard, have been in the air.

RICHARD MANSFIELD's willingness to manage any theatre that anybody will build for him anywhere, is more refreshing than provincial reports of the forthcoming materialization of that theatre which he has threatened to build in New York.

CHARLES E. LOCKE has published a card in which he says: "I desire to deny in the strongest terms possible any act of a dishonorable nature" in connection with the Locke and Davis enterprises. In view of the facts related by the defunct firm's condition this disclaimer is likely to provoke mirth.

While The Inspector was playing Newark, N. J., Christmas week, the chief of police lent a number of his men to act as "supers." In one of the acts a genuine police drill was given before a gaping public. The management, of course, were delighted with the chief's generosity and hastened to feature the new auxiliaries as "real policemen," but the Newark public and press are taking a different view of the matter, and the conduct of the chief is severely censured.

THE *MIRROR* has received from Corinne a complete printed list of the Christmas presents she has received from her many friends and admirers. They embrace nearly everything that friendship and admiration can suggest, from a set of silver hair-pins down to a pair of gold shoe buckles.

THE McCaull Opera company report excellent business in the West. The week before Christmas it is said that they played to \$4,000 at the Coates Opera House, Kansas City.

THE HANDGLASS.

THE SEASONS.
In Summer time, when days are long
And dates are scarce, ye actor bolle,
In flannel suit and nicker sash,
Upon Broadway you may behold;
But when the Winter draweth nigh,
He sheds his suit and palm-leaf fan,
And from its place on uncle's shelf
He takes his coat of astrakan.

Proposed appendix to "Looking Backward" in the year 2,000. "In the evening we went to the theatre and witnessed The Old Homestead."

A PHILADELPHIA paper says "Mantell is Christmasing in Canada." And now the burning question arises, "Where will he Washington's birthday and Fourth of July?"

An exchange remarks that "Ada Glasca has left The Sea King and is seeking another engagement." Why do we wonder at crime when things like this permeate the columns of our newspapers?

The Brooklyn Eagle says: "Tommy Russell has left the stage and gone to school. His friends insist that he has no whiskers."

"One of the features of The Deacon's Daughter is a real washing done by the charming actress in a tub with genuine clothes, soap, water and suds." Wonder if the company benefits by this?

FROM A GOLD MINE.
"But what does 'I should smile' mean?"
"It expresses enthusiastic assent!"

"I think I'll go to England and start a funny Punch. There's money in it!"

"This place is too far from the Bowery to suit me."

"I tried to attract her attention but she had an I'm-living-with-mamma air which completely crushed me."

"I thought you said American girls were pretty."

"I did think so, once!"

A PROPOSAL.—"Yes, here I am, first person singular, only waiting the opportunity to become second person plural!"

The actors are entirely left out of a Western criticism on One of the Bravest, which reads: "The three beautiful white horses, the hose carriage and the practical steam engine were received with immense applause."

MAX MARTELK thus severely criticises a prima-donna star of more or less fame: "Vell. She ees porn in der gudder. Vat do you vant veeth anything bud gudderschnipe tones? She cand heh eet. She's low."

A LONDON paper says "Charles Coghlan is a solid and comfortable Antony," and Mrs. Langtry "is a genuinely sound and thoroughly English Cleopatra, which will strike no terror into the heart of anyone."

The latest thing in Oregon is an asbestos curtain to protect the stage villain from the burning indignation of the audience.

PROFESSOR HERMANN recently lost a trunk containing the skeleton of an assistant who had been with him sixteen years before his death. This beats all the diamond losses on record.

A BURLESQUE actress named Zoe Gayton is walking from San Francisco to New York on a wager, and they call her the queen of the ties.

Now that the theatre fire excitement has subsided we would inquire where and how is the asp?

HATTIE HARVEY is playing in Brooklyn this week and the local press has printed and reprinted the Adelina Patti fairy-tale until the truly rural Brooklynite almost believes that the Diva herself is over at the Amphion.

A VARIETY TROUPE recently playing in a Hoboken theatre, objected to the icy atmosphere of the dressing-rooms, and the advance agent went round and persuaded the manager to come behind the scenes.

"Would you, Mr. Manager, dress in a room as cold as this?" he asked.

"No," answered the manager, calmly, "I wouldn't; but I'm no variety actor."

This it was that prompted one of the actors to write a letter, which inquired, "Where do we vaudevillians stand, anyhow; or are we in it?"

BJINKS.—"Who is that tall, regal looking creature stepping out of the cab?"

BJONES.—"That is Miss Highkique; she's specially engaged for the kangaroo dance in the fourth act."

This is how a San Francisco paper com-

pliments a company of actors: "Like the beer beneath the foam is the substantial little Irishman of John Sparks beneath the scintillating majority of his colleagues, though the foam is brilliantly beautiful at that."

A SPICE FACTORY.

It is an open secret that the New York letter that appears in several out-of-town papers under the nom de plume "Clara Belle" is sent out by Franklin Fyles, the dramatic critic of the Sun.

Mr. Fyles has a small staff of contributors, men and women, whose contributions he chops off in chunks, pieces together, and after adding a few lines of his own transmits the whole to his journalistic customers in Cincinnati, St. Louis and elsewhere.

Evidently the "Clara Belle" stuff pays Mr. Fyles very well, because he has kept it going several years. He is not proud of it, however, for he never loses an opportunity to deny that he writes it—which is literally, if not morally, true. And it is not surprising that a journalist of some eminence, the critic of a New York daily newspaper, should seek to hide behind an equivocation in this instance, for the "Clara Belle" letter belongs to the category of trashy emanations called "spicy," its chief claim to the attention of the Western reader resting upon the persistent audacity of its sponsor in skating on the thin ice of deliberate suggestiveness.

How this is done—how the presumably impossible feat of making something out of nothing is accomplished—the following paragraph from "Clara's" latest illustrates:

Even the tough masculine in the dramatic profession suffers considerably when he is compelled to wear a suit of steel armor, and therefore it may be imagined that when a tender young woman is forced by the exigencies of a stage character to array herself in such guise, the pressure is not agreeable. A pretty actress, now performing at a city theatre, found that either her armor had shrunk or she had swollen on the first night of the historical tragedy in which she was performing; and it was with difficulty that she compressed herself within the hard embrace of the glistening attire. When once she had got herself securely fastened, by dint of long inhalations and straining, all went fairly well until a point of the play was reached where she was called upon to kneel. She began this action with striking grace and deliberateness, but when she was about half way down an expression of discomfort came into her face and she paused short in her descent. After an instant's thought of what to do, the actress attempted to get down still further by an heroic exertion that showed itself to the audience in spasmodic jerks. When, at last, the knee of the young woman had reached its final point of humility, she was deadly pale, and wavered to and fro as though in pain. A woman in the ranks of supernumeraries, who may have been the actress' maid, spoke up at this moment, and as the orchestra chanced to cease its music just then her words were audible to the occupants of the front orchestra row.

"Where do they hurt you?" exclaimed the woman. "Ease up a little on that right leg." As the star performer rose to her feet and crossed the stage with a straddle-line limp, the man who plays the trombone in the band laughed until the tears ran down the side of his nose. That the suit of armor pinched the lady somewhat was evident, but just where it would be impossible to state.

Now, this isn't interesting or funny—it's simply a laborious struggle to be suggestive—to keep up "Clara Belle's" well-earned reputation for coarse and witless vulgarity. The actress referred to by Mr. Fyles is Margaret Mather. His picture of her difficulty in getting into Joan of Arc's armor is pure fiction. The dramatic critic of the Sun was not present when Miss Mather dressed for the part.

No such incident as he related occurred during the performance. Miss Mather did not kneel, or attempt to kneel, while she wore the armor. Several hundreds of people in the audience and the actors on the stage can testify to the falsity of the whole yarn.

Mr. Fyles is not proud of his inventions, as we have said already; but why does he deal in articles that he is ashamed of?

An estimable man and an industrious journalist whose responsible duties include the criticising of dramatic performances, cannot afford to engage in the surreptitious manufacture of "spice." The fact that it pays well is worse than no excuse.

It is a safe rule for a journalist to write nothing and publish nothing that he would be ashamed to put his name to.

RHEA SCORES THE CRITICS.

Miss Rhea continues her crusade against the critics, launching verbal javalins at their devoted heads whenever she pauses on her professional way to submit to the tortures of a reporter.

The charming Frenchwoman told a Detroit interviewer last week that a miserable creature in Buffalo said she was getting old and wrinkled just because she did not buy some lithographs from the printing establishment connected with his paper!

"He said that I am ugly," exclaimed Mademoiselle. "Ugh, the brute! I never thought myself beautiful—but to be called ugly? What a horrible creature—don't you think so?"

And then Rhea went on to say that she always tells young people in the profession never to read criticisms. "Many of them are sensitive, and it discourages them to read a harsh critique, while it does them harm to be overpraised. Did you ever hear how the New York critics treated my poor Josephine? Why, I never had the idea that I was great until I saw how much trouble those New York men gave themselves to write me down. They dipped their pens in venom when they men-

tioned me, but I laughed. I do not care what they say as long as the business does not suffer. I do care when the people say by staying away from the theatre that they do not want to see me. That hurts me, but then it seldom happens."

A great countryman of Rhea's has written, Quand une femme a le don de se taire, Elle a des qualites au-dessus du vulgaire.

FRISCO TACTICS REBUKED.

On Monday morning, before Judge Lawrence in the Supreme Court, the final hearing in the suit of Brooks vs. Kreling came up. The case, it will be remembered, was one of assault and battery.

On March 8, 1889, Mr. Brooks, a representative of the business department of THE DRAMATIC MIRROR, had occasion to call to collect a bill due THE MIRROR by a Californian, John Kreling, the proprietor of the Said Pasha Opera company. Kreling, a burly brute, incensed by the criticism that the production of his piece had called forth from the New York papers, entered into an argument with Mr. Brooks and without provocation, deliberately struck him in the face. Mr. Brooks placed the matter in the hands of ex-Judge Dittenhofer.

On the evidence submitted to the court the jury gave a verdict for the plaintiff, with damages and costs.

MISS VOKES' NOBLE XMAS GIFT.

Christmas did not bring joy to the hearts of all members of the profession. It was not a season of mirth to several companies whose managers went to the wall during the holiday season. Among these unfortunates was W. K. Reed's She company, which was deserted and left in distress at Detroit.

The members of this organization were destitute, but a good angel materialized in the person of Rosina Vokes, who generously helped them out of their immediate difficulties. Gertrude Fort discloses Miss Vokes' good-heartedness in a communication to THE MIRROR.

"Although I was not in need of assistance myself," says Miss Fort, "most of the other members were left entirely without means, either to reach their homes or to pay their hotel bills."

"Mr. Clay and Miss Vokes not only settled all the bills, but paid each one's fare home and gave them extra money besides for contingencies. I feel that such a noble deed should be known."

"Reed, the manager of the defunct company, who hails from Columbus, and represents that he is wealthy, left scenery and properties here that I have attached for my claim against him. The cause of the failure I attribute to the mismanagement of S. H. Cohen, late of the Agnes Herndon company."

LADY BARTER SUCCEEDS.

Last Friday night Rose Coghlan produced Lady Barter, written by her brother Charles, in Toronto. The comedy made a genuine success, according to veracious accounts.

The Toronto papers say that the piece is brilliantly written, much of the dialogue being in the vein of true comedy. The part of Lady Barter fits Miss Coghlan like a glove, and is sufficiently wide in its range to call into play all the resources of her art.

Miss Coghlan meditates an important move in connection with the new play; but just what it is she declines to divulge at present.

HOW IT WORKS.

Mrs. Ian Robertson, whose husband was one of the sufferers by the two weeks' clause, was seen recently by a MIRROR representative to whom she told the experiences of the young actor with Manager E. D. Price and the Mrs. Carter company.

"Mr. Robertson was engaged by Mr. Price last March, while he was with Julia Marlowe's company," said the lady. "We went to England in May on the strength of this engagement and remained there until September. Mr. Robertson's brother, Norman Forbes, who had taken the Globe, wanted him to remain in London, and but for this engagement he would have done so."

"On Mr. Robertson's return Mr. Price informed him that he had no part for him, and although he had been engaged to play a strong character part, he was given a walking gentleman's role, something entirely out of his line. He told Mr. Price that he could not possibly play it, but they begged him to do so as a favor, and he consented."

"As there was a two weeks' clause in Mr. Robertson's contract he will bring an action in equity instead of at law. Mr. De Barril, of this city, being his counsel. Mr. Robertson had a tailor's bill of \$500 to meet, against which he received but four weeks' salary. We consider that he has been treated shamefully."

IS THIS TRUE?

Philadelphia Evening Bulletin.
In Salt Lake City the daily papers purchase their seats for all theatrical performances and abuse the companies in a column or two if the advertising columns are not well patronized.

CLEANINGS.

HARRY L. HAMLIN'S Farce Comedy company begins a week's engagement at the Arch Street Theatre, Philadelphia, next Monday night in The Fakir. The company will be seen for the first time in New York on Feb. 9.

JOHN DILLON resumed his tour on Jan. 4, after a two-weeks' holiday.

T. H. WINNETT rejoins his Inshavogue company this week on the New England Circuit. He is now negotiating with several strong attractions for next season, and his plans will be shortly made known. M. M. Barnes, W. D. Reed and W. F. Phillips, of Mr. Winnett's company, were pleasantly remembered by their manager on Christmas Day, the presents ranging from diamond pins to gold-headed canes and umbrellas.

NEW YEAR'S matinees were given at all the metropolitan theatres with the exception of the Star, Palmer's, Harrigan's and the Fifth Avenue. The stormy weather, however, militated decidedly against large audiences.

MAUDE GILROY, the soubrette of the Kindergarten company, was taken ill at Birmingham, Conn., and was brought to her home in this city.

On Dec. 17 a banquet was given by the stockholders of the Grand Opera House, Portsmouth, O., to the members, employees and press of the city. Colonel Floyd L. Smith, acted as toastmaster and gave an interesting retrospective survey of the house's history. To the toast "The Prania," Frank G. Taylor, the representative of THE DRAMATIC MIRROR, responded.

CLARK'S OPERA HOUSE, at Toronto, Ohio, was dedicated Dec. 20 by Maggie Mitchell.

The rumor that L. H. Wiley, the manager of the Peoria Opera House, was about to quit that city, is without foundation. Mr. Wiley has no intention of relinquishing the management of the Opera House.

HARRY DOEL PARKER, manager of George C. Staley, in A Royal Pass, is preparing for a big production to be made about Feb. 1, and has awarded the contract of the scenery to Thomas Gossman, the well known stage machinist and property maker. Mr. Parker claims that the holiday business done by the company broke all previous records in North-eastern Pennsylvania, the receipts for Christmas Day at Wilkesbarre amounting to \$1,507.70.

MANAGER SANDER and Treasurer Fletcher recently complained to the U. S. Treasury Department that the new Treasury notes of small denominations were so flimsy that they fell to pieces in the handling. The Assistant Treasurer explained that the notes complained of were silver certificates that had been issued last Summer, before they were thoroughly dry, on account of the great demand for small notes.

R. L. BRITTON, of Harris, Britton and Dean, left Baltimore for Louisville last week, accompanied by J. B. MacElfatrick, the architect, who has the contract for the construction of Harris' new theatre at Louisville. The house will be completed on April 6. Bobby Gaylor in An Irish Arab will be the opening attraction.

L. R. WILLARD, who was thrown out through the abrupt closing of The Editor's season, has returned to his old position in Milton Nobles' support.

W. S. CLEVELAND is wearing a handsome watch, suitably inscribed, presented by his joint companies as a New Year's gift. Hughey Dougherty orated on the occasion.

LEWIS MORRISON'S Canadian tour with Faust has been one of the most successful played across the border in late years.

The time for Henry C. De Mille's play, The Danger Signal, which goes on tour next season, is nearly filled. Rosabel Morrison will head the cast. The play will be beautifully mounted, and will be under the same liberal management that has made Lewis Morrison's Faust a success.

J. W. CRAIG, the father of the Cragg family of acrobats, was placed under arrest at the conclusion of the performance of Cleveland's Minstrels in Utica, N. Y., on last Tuesday evening, for allowing his son Arthur, said to be under sixteen years of age, to perform as an acrobat. Mr. Cragg was fined \$50, and had to promise the judge that the boy would not be included in the performances of the family hereafter in New York State. The Utica S. P. C. C. prosecuted the case at the instance of the Brooklyn S. P. C. C.

MILTON NOBLES' spectacular production of From Sire to Son, at the Brooklyn Academy of Music, New Year's week, was a gratifying success in every respect. Mr. Nobles inaugurated his Eastern tour at Yonkers on Jan. 5. The tour will include the principal cities of New York State and New England, also a week in Baltimore. All of the elaborate scenic embellishments of the Brooklyn engagement will be used. On Feb. 28 Mr. Nobles will close for a rest of four weeks, reopening on Easter Monday for his Spring season, which will end about June 1. Mrs. Nobles will be with the company permanently during the rest of the season.

NOT MUCH!



WINGETS.—"And this, you say, is the ruin of that grand old theatre. I suppose its manager was prostrated with grief?"

WAGGERS.—"Not to any great extent. He was skipping around like a bird, the morning of the fire, taking snap-shots of the smouldering ruins for the evening extras."

MINNIE PALMER'S NEW PLAY.

H. S. Taylor has secured the release of Charles Coote from Colonel Sinn, and the popular little comedian and stage manager will hereafter direct the mounting and staging of all of Mr. Taylor's productions.

Mr. Taylor will lay aside for a time the production of *The Miser's Will*, in order to present Minnie Palmer in a new five-act comedy-drama, by an American author, entitled, *A Mile a Minute*, Miss Palmer being under the management of Mr. Taylor and Harry Williams.

In speaking of the new play to a *MIRROR* representative the other day, Mr. Coote said: "Although written by an American author the scene of action of *A Mile a Minute* is laid in England, one of the principal scenes being a reproduction of the old Argyle Rooms in London of ten years ago, the famous 'crooks' meeting house. Miss Palmer, as Nellie Sparkler, will have a role that is eminently fitted to her abilities, and one in which she will have an opportunity to display her versatility to advantage, for she is called upon to disguise herself and act the role of a detective. She will also have scope for the introduction of her specialties. There will be a big sensational scene in one of the acts, the nature of which I am not at liberty to disclose. I shall play the part of a Hebrew of the kind famous in *The Black Flag*, Lizzie Derius Daly, who has been secured, will also be seen in a fitting role. The piece will be given its first production at Newark on Jan. 26, and the season's time is already all booked."

MR. DACRE SUPPLANTED.

Philadelphia did not take kindly to Mrs. Carter. Her business there last week is said to have been remarkably bad—"ghastly," to quote the words of *Tin Mirror's* informant.

E. D. Price, Mrs. Carter's manager, notified Arthur Dacre in his letter of dismissal, as described last week, that "I must replace you with a more efficient actor." On Friday night Mr. Dacre was told that he was not to play on Saturday, and a Mr. Canfield—unknown to fame—came forward to fill the bill as the "more efficient." He is not getting Mr. Dacre's salary—\$250 a week.

Mr. Dacre has returned to New York. He will appear with Mrs. Dacre (Amy Roselle) at the special matinee performance of *Esther Sandraz* at the Madison Square Theatre on Thursday afternoon.

LETTERS TO THE EDITOR.

WHERE MR. WHITE NOW STANDS.

THE CRITERION.
BROOKLYN, N. Y., Jan. 1, 1904.
To the Editor of the Dramatic Mirror:
SIR.—In this week's issue of your paper there was an article headed "Amateurs pirate Gillette," which contains a statement in reference to myself, part of which is incorrect. From reading the same, persons not familiar with the case would infer that I was in league with the society named, and for this reason I desire to defend myself.
I was advised by Mr. Gillette's representative, and later by Charles Frohman, that they believed that the Mansfield Society intended to present *Held by the Enemy*, at my house on Dec. 11, and requested me to prevent it. I did not reply to the first communication, as I was considering the matter. But to Charles Frohman's letter I replied immediately, and did not hold back my reply, as stated. I do not think that I received his letter promptly, owing to my not going to the theatre every day, which delay, if there was any, no doubt caused Mr. Frohman's office to think it was intentional.

I am owner and proprietor of the Criterion property, but I am not in the theatrical business. I have a representative on the premises who attends to renting the same. The house was rented to the Mansfield Society for Dec. 11, for no specified use other than a dramatic performance, and I do not now know what they played. I do not know any of the members of the society, and have not the slightest interest in it. Having rented them the house, and they having paid for same, I considered I would be more liable to a suit for breaking contract with them than by declining to interfere for Rockwood and Frohman.

My time is too well occupied to permit me to investigate as to the ownership of plays presented at my house, and as I considered it none of my business what the Mansfield Society played, I left it to the parties interested to fight it out. What object

Frohman's office has in antagonizing me in the matter, I am at a loss to know. If they think they have ground for action against me, they have a perfect right to bring same, and no one should object to one's waiting as they think best, but it is not necessary to misstate matters and create wrong impressions.

There is one thing that I desire the dramatic profession to understand, which is, that I do not uphold any society, or others, in pirating Mr. Gillette, or anyone else, and that my house will not be used for that purpose, if I can prevent it.

Respectfully yours,
J. M. WHITE.

BRING SUE FOR BREACH OF CONTRACT.

PALMYRA, N. Y., Dec. 31, 1903.
To the Editor of the Dramatic Mirror:
SIR.—Last March W. H. W. (alias, "Uncle Herman") made a contract to rent my house for Jan. 1, 1904.

Last evening Dave Frohman, the advance agent, called on me and said they could not play my house as they were in Chicago the night before and could not make the jump. This I knew was not so. Then he said I had such a "rough town" he could not play here. He advertised "rough towns" a specialty, and I know my place is not one as I am doing a larger business than any house between Rochester and Syracuse.

I offered to share with Mr. Woodhull at his own terms, rather than to disappoint my patron, having refused one good company on account of it. Frohman refused, however, and sending his advertising paper to Clyde he left town.

Have I no way of holding Woodhull to his terms? I think his excuses are very poor, especially as he offered to play Palmyra in February. I will have a shabby street in which to treat any manager, and I would like you to give me some advice on the subject.

Yours most truly,
FRED. F. KELLY.

MISS DIETZ HAS NOT "RETIRED."

CHICAGO, Jan. 1, 1904.
To the Editor of the Dramatic Mirror:

SIR.—Will you kindly allow me to correct a statement in your issue of this week to the effect that I have "retired from the stage."

I was obliged, some weeks ago, to resign my engagement for the season, as I could not endure the hard traveling with Mr. Sol Smith Russell, whose tour included a great number of dates in one and two-night towns. I have, therefore, "retired" only until some other engagement may afford me the opportunity to return.

You will, I am sure, understand the advisability of my making this explanation.

Yours very sincerely,
LINDA DIETZ.

OBITUARY.

Charles T. White, the veteran minstrel, died last Sunday at his home, 22 West Thirty-sixth street, of pleuro-pneumonia. He was born at Newark, N. J., in 1818, and started in the minstrel business when quite a youth. At the age of twenty-five he was the proprietor of a minstrel organization known as White's Minstrel, the performances being given at 43 Broadway. He subsequently opened a minstrel entertainment at Broadway and Chambers street, and still later was with Butler's Minstrels at 444 Broadway. He then appeared with the Eph Horn and White Minstrels. After that he succeeded Birch and Backus's Minstrels at the San Francisco Hall at 314 Broadway. Mr. White played Uncle Tom in Uncle Tom's Cabin in the early sixties, and was for eight years in Bartley Campbell's White Slave company. He did not fill any engagement last season, but appeared as Mrs. Jackson in Reilly and the 400 at the opening of Harrigan's Theatre last week. He caught a severe cold while watching the fire at the Fifth Avenue Theatre last Friday night, but appeared at the matinee and Saturday night performances. He was a member of the New York Lodge of the B. P. O. Elias. Mr. White's widow has consented to have the lodge take charge of the funeral, which will take place to-morrow afternoon (Thursday) at two o'clock.

Mrs. Romella G. West, wife of W. H. West, of Princeton and West, died last Saturday evening, at the Continental Hotel, this city, after a long illness. Her death was due to fatty degeneration of the heart.

Walter M. Leman, an old actor, died recently at San Francisco. He was eighty years old, and was one of the stars of the California Theatre in the days of McCullough and Barton.

Dode Zanfretta, of the Zanfretta family of pantomimists, died in Butte, Montana, a few days ago. John W. Buckley, manager of the Opera House, Bay City, Mich., died there on Dec. 28, of heart failure, after an illness of a week. Mr. Buckley was an enthusiast in the business and was esteemed by the profession. He had been identified as manager in Bay City over fifteen years. It is not known who will succeed him.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on demand, or on written application. Letters addressed for 30 days and unclaimed for will be returned to the post office. Correspondents are requested to call for their letters.

Anders, Herbert	Ellis, Charles T.	Ogden, Josh
Anderson, Wm.	Field, Frances	Perlet, H. H.
Arthur, Julia	Roeder, E.	Paris, Marie
Allen, Loretta	Tracy, Evelyn	Parish, Edwin
Arthur, D. V.	Farrance, Miss L.	Parker, Fred
Armstrong, F. R.	Forsythe, Kate	Penfield, Mary
Arnold, Lillian	Good, George	Palmon, Crystal
Baile, G.	Gardner, W. R.	Palmon, Saxon
Barton, W. W.	Garr, Thomas E.	Perkins, Walter
Bonner, Marcell	Goodman, C. S.	Peterson, George
Bingham, Lloyd	Graham, L.	Perkins, Tommy
Blair, George	Greene, L.	Ross, George
Breyer, Mary	Hill, Mrs. J.	Ross, Maggie
Bridges, Olive	Harris, H.	Ridley, C.
Brown, John	Hastings, W.	Ridley, George
Bridell, Vera	Hastings, Florence	Rogan, Lansing
Blakemore, H.	Henley, E. J.	Reed, Roland
Burill, F. F.	Howard, S.	Reynolds, Elfr
Burton, L. A.	Hughes, Clarence M.	Rodgers, Rene
Burton, L. A.	Hughes, E. W.	Rinehart, Arthur
Butler, Emma C.	Hopper, De Wolf	Roxton, Willie
Burton, Alex. C.	Hoskins, J.	Rue, H. A.
Burroughs, C. I.	Hugan, George	Schick, William
Burton, Harry S.	Johnson, G. A. D.	Sparks, John
Bush, Irvin T.	Johnson, M. E.	Stange, J.
Byron, Fred	Knight, Mrs. George	Stange, John
Chapman, Thomas	Knight, George	Stange, Philip
Cordell, Miss M.	Knight, George	Stange, James
Corry, Sheridan	Knight, George	Sage, Percy
Carter, Lillian	Knight, George	Sage, Arthur
Cassidy, E. D.	Knight, George	Seaton, John
Carlton, Maud	Knight, George	Seaton, John
Clark, H. G.	Knight, George	Seaton, John
Cherry, Adelaide	Knight, George	Seaton, John
Crowell, J. H.	Knight, George	Seaton, John
Cross, E. J.	Knight, George	Seaton, John
Carrington, Alice	Knight, George	Seaton, John
Clark, Harry M.	Knight, George	Seaton, John
Charters, Chas.	Knight, George	Seaton, John
Coote, Bert	Knight, George	Seaton, John
Edman, Robert	Knight, George	Seaton, John
Edwards, Fred	Knight, George	Seaton, John
Delano, P.	Knight, George	Seaton, John
Dress, S.	Knight, George	Seaton, John
Dunham, M.	Knight, George	Seaton, John
Dunham, Frank	Knight, George	Seaton, John
Dunham, Charles	Knight, George	Seaton, John
Dunham, Arthur	Knight, George	Seaton, John
Dunham, Helen	Knight, George	Seaton, John
De Valence, Signor	Knight, George	Seaton, John
De Valence, M. B.	Knight, George	Seaton, John
De Valence, M. B.	Knight, George	Seaton, John
Davis, J. Charles	Knight, George	Seaton, John
Evans, Lizzie	Knight, George	Seaton, John
Emery, Harry	Knight, George	Seaton, John
Ellis, Sidney E.	Knight, George	Seaton, John
Eyring, Pearl	Knight, George	Seaton, John
Edwards, Julian	Knight, George	Seaton, John
Edson, Robt.	Knight, George	Seaton, John
Eyre, Sophie	Knight, George	Seaton, John
Ellis, C. E.	Knight, George	Seaton, John
Eddy, Maurice	Knight, George	Seaton, John

MATTERS OF FACT.

Winona Bridges, who makes a specialty of teaching stage dancing, can be found at 25 East Fifty-eighth Street this city.

There is some good open time in January at the Masonic Temple Theatre, Louisville, Ky.

Lansing Rowan is at liberty for leading juvenile parts.

The Reeves English and Bouffe company are reported to be doing a very large business through-

out the West. Their burlesque on *Faust* is said to be an elaborate production.

There is immediate open time at Proctor's New Haven and Bridgeport Opera Houses.

C. B. Demarest, of Demarest and Co., Brooklyn, has just returned from St. Paul, Minn., where he has been for the past two weeks superintending the placing of opera chairs in the new \$2,000,000 Metropolitan Opera House. He is delighted over the fact that the chairs gave such satisfaction that the treasurer of the Opera House, unasked, gave him a cheque on the spot for the entire bill.

C. R. Gardiner intends to take no active interest in theatricals next season. He offers to responsible parties any of his well-known and popular successes on a small royalty. They include *He, She, Him, Her*, *The Irish Corporal*, *Zero Out of Sight*, *Only a Farmer's Daughter*, *The Beautiful Slave* and many other well-known plays.

CUES.

BROTHERS BARRY, booked for Brenham, Tex., on Dec. 29, was still in Galveston on that date.

ALL THE COMEDIES OF HOME is to have a run in Boston next Summer.

THE Braving the World company disbanded at Milwaukee, Dec. 28.

GEORGE H. REYNOLDS has resigned from the Woman Against Woman company.

CHARLES QUINN, late of the Hendrick Hudson company, has joined the Vernona Jarbean company for the remainder of the season.

MARGUERITE ST. JOHN has been asked to repeat her performance of Barbara for the benefit of the Fidelio Club. The performance will take place at the new club-house in Fifty-ninth street, on Jan. 10. Nelson Wheatcroft has made the necessary arrangements, and Grace Filkins and George M. Wood will play their old parts in the piece.

JUDITH DILLINGER deserves praise for raising several novel points in the Carter-Ferguson case, one of them being that an injunction should be granted only in the case of an actor known and featured as a star, and that the withdrawal from a company of a mere supporting actor, no matter how prominent he may be, cannot cause such damage as to authorize the extraordinary remedy of an injunction; the theory being that an injunction will only lie where the damage is such that it cannot be estimated. The court in its opinion substantially took this view.

MILTON NOBLES seeks to attract the attention of M. B. Curtis this week in *THE MIRROR's* business columns.

On Monday, Judge Lawrence, of the Supreme Court, handed down an opinion in favor of Lawrence Barrett, in the suit brought against him by Henry F. Gillig, at one time manager of the American Exchange in Europe.

THERE was a slight fire in the flies of the Metropolitan Opera House on last Monday, but the curtain was quietly lowered and the flames extinguished before the immense audience realized that anything unusual was going on.

ON AN HANMERSTEIN filed the plans for the new Murray Hill Theatre with the Building Bureau on Monday. Work is to be begun at once, and the theatre will be ready for use next September. It will cost \$300,000, and will have a seating capacity of 1,500.

CECIL CLAY, Rosina Vokes' husband, fell through the shaft of the elevator at the back of the Madison Square Theatre stage, on Monday afternoon, and dislocated his ankle. The injury was very painful, but nothing serious is apprehended.

HENRY E. DINKEY celebrated his thirty-second birthday yesterday (Tuesday).

THE following people have been engaged for the production of George L. Stout's new play, *Noah's Ark*, at Nible's, next month: Verner Clarges, Luduski Young, Gus Neville, Willard Newell, Lindsay Hurst, Charles W. Sutton, Evelyn Pollock, Mabel Pollock, George Maddox, G. H. Ryan, Louis Shea, Adele Martinetti, and Patrick Murphy.

RAY MANSFIELD opens her season in The Little Countess at Poughkeepsie next Monday.

At the Globe Theatre, Boston, on New Year's Eve, Robert Mantell, on behalf of his company and himself, presented Max Zoellner, the business manager, with a massive gold locket, containing a carat-and-a-half diamond. Max reciprocated by asking the star and entire company to Young's Hotel to see the New Year in.

JOHNNY JONSON, a new play by a young Minneapolis journalist, was produced for stagelight purposes at the Normannia Theatre, Minneapolis, last month.

ON New Year's Eve Nat Goodwin was presented with a silver-mounted dressing case by the members of his company. The business of Yardley's The Nominee is said to be excellent.

R. M. HOOLEY, the well-known Chicago manager, is in the city.

ACCORDING to a telegram from W. A. Brady, Nero opened at Washington on Monday night to over \$1,000. Among the hits made in the piece was that of Marie Rene as Actea.

KATIE PLUMMER's reorganized support is as follows: Cora Redfield, May Fox, Edith Murray, John W. Burton, Harry Colton, Charles Mortimer, Edwin F. Gardner, T. B. Findlay, L. Norton Edgar and H. B. Emery, manager. Stuart Smith will act as business agent.

NEW YORK THEATRES.

LYCEUM THEATRE. 4th Avenue and 2nd Street.

A new play by C. Haddon Chambers, author of *Capt. Jack*.

THE IDLER.

Cast includes: Herbert Kibben, Nelson Wheatcroft, W. J. LeMone, Eugene Crombie, Walter Bellock, George, Harry, Herietta Croshaw, E. H. Shannon, Mrs. Waller and others.

MATINEE SAT. 12.15. at 2.

STAR THEATRE.

Broadway and 4th Street.

WILLIAM H. CRANE

in *Grand D. Lind's* and *Robert B. Wood's* Comedy.

THE SENATOR.

Matinee Sunday.

CASINO.

Broadway and 4th Street.

AN ENORMOUS SUCCESS.

POOR JONATHAN.

COMEDY OPERA IN THREE ACTS.

Admission, 50 Cents.

Seats on sale one month ahead.

PROCTOR'S THEATRE.

2nd St.

PROCTOR & TURNER, Proprietors and Managers.

Charles Frohman's Company in a new four-act play, by Henry C. De Mille and David Belasco.

MEN AND WOMEN.

Wednesday and Saturday Matinees.

Jan. 12, 18th performance. Success.

14TH STREET THEATRE.

14th St. and Broadway.

Every night. Matinee Wednesday and Saturday.

Reserved seats Orchestra Circle and Balcony, 50c.

A new sensational Comedy Drama, by J. H. Arthur.

Author of *THE STILL ALIVE*.

BLUE JEANS.

BLUE JEANS will not be played at any other theatre in New York City.

BIJOU THEATRE.

Bway, near 30th St.

Every night—Matinee Wednesday and Saturday.

Boy's Saloon Comedy.

A TEXAS STEER.

A Study of Political and Social Development.

PALMER'S THEATRE.

Broadway and Thirtieth Street.

A. M. PALMER, Manager.

Evenings at 8. Saturday Matinee at 2.

Emphatic success of

MR. E. S. WILLARD.

Supported by Mr. A. M. Palmer's company, in Henry Arthur Jones' *Great Day*.

JUDAH.

Seats on sale one month ahead.

HARRIGAN'S THEATRE.

Thirty-fifth Street and Sixth Avenue.

W. W. HARRIGAN, Manager.

Instantaneous Success.

MR. EDWARD HARRIGAN

REILLY AND THE 400.

Base Ball and his popular orchestra.

Matinee, Wednesday and Saturday.

BROADWAY THEATRE.

Corner 41st Street.

Manager, Mr. FRANK W. SANGER.

Evening at 8. Saturday Matinee.

MR. LAWRENCE BARRETT

in William Young's Romantic Tragedy.

GANELON.

Matinee Jan. 10—Much Ado About Nothing.

GARDEN THEATRE.

Madison Avenue and 27th Street.

Evenings at 8. Saturday Matinee at 2.

For a brief engagement only.

MR. RICHARD MANSFIELD

in

BEAU BRUNNELL.

Special Matinee, Jan. 7—PRINCE ERN.

H. R. JACOBS' THEATRE.

Corner 2nd Street and Third Avenue.

Matinee.

MONDAY, THURSDAY, SATURDAY.

The Great New York Police Play.

ONE OF THE FINEST.

A Master Piece of Real Work. Catching Speculators. Strong

Clashes.

Next week—AN IRISHMAN'S LOVE.

MADISON SQUARE THEATRE.

A. M. PALMER, Sole Manager.

MISS ROSINA VOKES

in

THE SILVER SHIELD.

By Sydney Grundy.

Supported by Felix Morris and the London Comedy Company.

SHAKESPEARE-BACON.

A few words invited by the Hon. Ignatius Donnelly.

BY J. A. WALDRON.

IN THE DRAMATIC MIRROR of Dec. 27, 1890, some two months after publication in that paper of criticisms of an assault in the first degree, made upon the memory and individuality of William Shakespeare—long dead but still generally and excusably admired—I notice a reply by the Hon. Ignatius Donnelly, the assailant, to his critics, of whom I have the honor to be one.

I beg patience and brief space for a response to the matter from Mr. Donnelly's head and hand which relates to my part in the anti-Donnelly expression.

Mr. Donnelly's literary and argumentative style and habit resemble the more active details of that stirring but unscientific exercise called "wrestling, catch-as-catch-can," and it is not, therefore, easy to meet him either with grace or courtesy. He evidently, many years ago, decided that he had been born to re-create some things in this world supposed to have been manufactured by competent hands, and to wholly reform popular impressions and beliefs as to other things more or less important. Mr. Donnelly has not been greatly worried by the fact that untold millions who unfortunately existed B. D.* had been reared much as people now are, and lived happily and otherwise as people still do in the exercise of individual thought and the enjoyment of individual conception. Those millions are dead and beyond his ken or care. But Mr. Donnelly cannot hide the surprise and anger induced in him by the fact that the millions now in existence persist in thinking more or less for themselves; or his astonishment that people do not accept at Mr. Donnelly's valuation his vandalistic literature.

In all of his re-creative and reformatory exploits—mundane, extra-mundane and others, Mr. Donnelly has been honest. He may not be omnipotent, yet he is no hypocrite, and he is not ashamed of himself. But while his earlier works displayed much research and some ingenuity, and were interestingly erratic in purpose, his Baconian labors have developed in him an acute mania that needs would enforce his phantasy with a club when his pen becomes impotent to convince. He is the Don Quixote of Shakespearean literature. Like the crank knight of La Mancha he sits a steed which excites mirth rather than apprehension, and poises an impossible lance. Many of the grotesque knight's physical errors Donnelly has mentally duplicated, and with a corresponding discomfiture. By-and-by he will monkey with the windmills.

In Mr. Donnelly's opinion, "Mr. Waldron's essay is weaker than water." Perhaps it is. But weak as water is, it sometimes removes a great deal of dirt. The essay which unhappily moves him to anger seems to have erased some dirt from Mr. Donnelly's mental tablets. It has so far destroyed one of his main points—that which foolishly proceeded upon the theory that the "foreign" proverbs in Shakespeare's plays were proof that Shakespeare did not write them—that Mr. Donnelly refrains from remonstrating upon it, or even mentioning it. And Mr. Donnelly hands down his opinion with all the determination of a last-resort judge, that I am "totally unacquainted with the literature of the subject," basing his decision on a disputed assertion made by Halliwell-Phillips as to the chronology of the Shakespeare plays. In other words, Mr. Donnelly picks out the statement of one studious man because it fits his own idea, and ignores the opinions of a dozen equally competent and reputable students of the subject because they are on the other side. Mr. Donnelly has gained some credit for the possession of at least elementary knowledge of law and the rules of evidence. But what has he done with it?

Donnelly finds fault because I place in juxtaposition with his statement that Shakespeare's daughter Judith could not write her name the fact that Shakespeare's daughter Susanah was "witty above her sex, and wrote a firm and vigorous hand," and ignores my suggestion that the application of reason and philosophy to the Shakespeare family history is at least as pertinent as ignorant and brutal enlargement of and sole insistence upon gossip and vulgar tradition. And then he bemoans the absence of "the logical faculty" in his critics—or rather, perhaps, in all who have the temerity to question his unique conclusions, or point out his inconsistency and unreason.

Donnelly quotes one of my paragraphs, in which I leave his statement "of the absence of testimony as to Shakespeare's habit of studiousness and possession of even a single book" for later treatment, and yet ignores the subsequent matter, in which it is argued that Shakespeare, the prime favorite of an artistic and cultivated court—in which Bacon could at the time only secure simply tolerant attention by virtue of powerful political influence—must necessarily from his associations,

* Before Donnelly.

if his wit and brilliancy had not originally won him this distinguished favor, have become at least something more than an ignorant smatterer. And how does Donnelly pretend to account for the presence in such company of such a dolt and sot as he would have people believe Shakespeare to have been?

Where Mr. Donnelly—who inferentially claims a monopoly of it—gets all his remarkable knowledge of facts and details as to the Shakespeare period is as profound a mystery as the key to his Great Cryptogram. And they will probably remain twin phenomena of his unique mentality. In his criticism of my statements as to Spenser and Nashe he boldly and without any disclosed basis of authority declares that Shakespeare did not produce a play until March 3, 1592. Dryden, Rowe and others of later note believe that Spenser recognized Shakespeare in 1591, in "The Tears of the Muses." How does Donnelly reconcile his statement with the fact that in response to an inquiry by the Lord Mayor, in 1580, at the instance of Lord Burleigh, as to the companies of players who had offended by introducing matters of religion and politics, Shakespeare, then a sharer in the theatre, reported at the head of others of his partnership, "that they never had brought into their plays matters of state and religion?"

Mr. Donnelly, like any man with a single idea of a great subject—though his idea may be divided and subdivided into the minutest shades of a crank thought—displays a vast and profound ignorance of matters of which he would have people believe he has formed a knowledge trust. As he is reckless in his accusations of those who criticize him, throwing such words as "misquotation," "garbling" or "dishonesty," much after the fashion of casting the boomerang. Hear him a moment.

Mr. Waldron quotes Nash's famous epistle and claims that the "noverint" referred to in it was Shakespeare. But the Nash Epistle was published in 1578, and is supposed to have been written in 1577; and as Shakespeare did not produce a play until March 3, 1592, it could not refer to him. And Mr. Waldron is unfair enough to even garble the quotation from Nash. He says:

"Nash, at the instigation of Greene, referred to Shakespeare as one who had left the trade of a noverint 'to busy himself in the play-maker's art.' Now Nash says: 'To leave the trade of noverint, whereto they were born, and busy themselves, etc.' Waldron omits those significant words 'whereto they were born,' because it does not fit Shakespeare; for he was not born a lawyer, but a peasant, a glover, a butcher or a wool-dealer. The courts of justice would suspend a lawyer who would garble a quotation in that way."

The truth is that Nash's epistle proves that the play of Hamlet was in existence in 1587 or 1588, three to five years before Shakespeare's first play was acted; and that the author of it was a lawyer—a noverint—and that his father was also a lawyer—conditions that fit precisely to the case of Francis Bacon, but do not apply, in any way, to the career of William Shakespeare.

Why does Mr. Donnelly, while reading a lot of what he assumes to be literary morality for another's behoof, and describing a possible legal penalty, deliberately sin himself in the same breath or in the same matter? Let us see what Nashe did say:

"It is a common practice now-a-days, among a sort of shifting companions, that runne through every art, and thrive by none, to leave the trade of noverint, whereto they were born, and basic themselves with the endeavors of art, that could scarcely Latinize their neck-verse if they should have neede; yet English Seneca, read by candle light yields many good sentences, as 'Blood is a beggar,' and so forth; and if you entreat him farr on a frosty morning, he will afford you whole Hamlets, I should say handfulls of tragical speeches."

The italics are mine, to be treated of in a moment.

Mr. Donnelly does not seem to know that it is quite well authenticated that there was a play of Hamlet before Shakespeare's Hamlet. The greater and later play is placed by modern philosophic scholarship at about 1600 or 1602. But that the earlier and evidently "bloody" tragedy of that name was used as a figure of speech in Nashe's jealous tirade seems quite reasonable; and that his vituperation was directed to Shakespeare, who then, in 1589, despite Mr. Donnelly's brazen attempt to make dates fit his peculiar logic, was beginning to influence the drama and excite the resentment of some of the potterers whose miserable efforts his sublime work was replacing, no man with "the logical faculty" will deny.

And will Mr. Donnelly, with the "honest" quotation from Nashe, set aside his own statement that the characterization "precisely fits" Bacon, develop a little argument to reconcile the phrase "shifting companions" with the stately habit of his idol, who, seven years before had been called to the bar, and, at this very time, was counsel extraordinary to Queen Elizabeth?

And then will Mr. Donnelly explain how the sentence about inability to "Latinize their neck-verse if they should have neede" can be made descriptive of so perfect and elegant a Latinist as was Francis Bacon?

Mr. Donnelly wishes to quarrel with me, also, because Chief Justice Campbell said quite as pertinent a thing in favor of Shakespeare as the quotation Donnelly, in his original paper, unmenaced by the fact that "the courts of justice would suspend a lawyer who would garble a quotation in that way," brought forward from that distinguished jurist's work on the subject. Does it not occur to Mr. Donnelly that if one man's simple opinion on the Shakespeare matter were conclusive, Mr. Donnelly would be far happier and a much larger figure even than he believes himself to be in these premises?

Mr. Donnelly, in the pride of multiform authorship, permits himself to become facetious—a condition quite out of his usual line—over the fact that I am "going to write a book" on a point which he is evidently "better fitted to sneer at than to comprehend," viz., the relative contributions of Shakespeare and Bacon to the English language. At the risk of having this blue-penciled as an advertisement, I will say that I am writing such a book. And I venture to add that something thus far discovered thereof will surprise even Mr. Donnelly. I think that the showing to be made in the matter will be as conclusive that Bacon could not have written the Shakespeare plays as Mr. Donnelly's literary work and period of existence are assistants to the belief that Donnelly did not write them.

Mr. Donnelly asks me what other man before or after the Elizabethan age made a contribution to the English language as great as the one indicated by me of Bacon in THE DRAMATIC MIRROR of Nov. 1, 1890. I will answer Mr. Donnelly in this wise and make good proof of the statement in a few months if in existence. That there were several men before Bacon's time who added much more to the English language than Bacon did; that there were several men, exclusive of William Shakespeare, contemporary with Bacon, who added much more to the language than Bacon did, and that there were even men of the succeeding generation who did more for the English language than Bacon.

Mr. Donnelly insists—and it perhaps ought to be believed, though as Lord Chief Justice Campbell said *in re Shakespeare's legal apprenticeship*, "there is evidence to go to the jury in support of the affirmative"—that he is neither dead nor absolutely imbecile. Mr. Donnelly will sometime discover that there are many others on earth of whom he can say the same and not be compelled to prove it.

HIS SEASON'S EXPERIENCE.

Wilfred North, the tall young Englishman who held a half interest in the Lillian Lewis company this season, and owned a third interest in the play of Credit Lorraine has returned to New York, and explained to a MIRROR reporter that his season had ended very abruptly. "The summary of my season's experience," said Mr. North, "runs from partner and manager to treasurer and press agent, and finally to being ejected from Naylor's opera house at Terre Haute. I sold out my interest in the company and play in New Orleans for a comfortable margin, and made a contract to finish the season at \$50 a week as treasurer and press agent. After running the company in the absence of the manager, I was informed that my salary must be reduced. As I was doing too much work to submit to any reduction, I reasonably objected to the proceeding, and was summarily discharged. I accordingly attached the company's trunks in Chicago for salary due me, and was sued by Miss Lewis for \$10,000 damages for wrongful attachment and informed that if I attached the company's belongings again, I would be put in jail. As I have practiced law myself, this last effort to get rid of me struck me as very funny."

ANOTHER GRIEVANCE.

J. W. R. Binns, who up to last month was managing the Royal Edinburgh Concert company, is another Englishman who claims to have been victimized through an unjustifiable breach of contract.

"My case in brief is this," said Mr. Binns to a MIRROR reporter. "I was engaged last April by William MacLennan to attend to the management of his concert company, at a salary of \$25 and expenses, in addition to five per cent. of the profits. The tour began on Sept. 20 in New York. All I received was my passage money and my expenses on the tour. At spasmodic intervals I received in all \$120 towards my salary."

On Dec. 13 Mr. MacLennan left me in Montreal with \$5 in my pocket. He subsequently sent me \$20 from Brockville for fear of my having him attached, I suppose.

He coolly engaged two men to do my work at nominal wages although \$300 were owing me on my salary alone up to Dec. 13. My lawyer tells me that I have a clear case, and I shall certainly bring a suit against MacLennan as my contract stipulates that I am engaged for the entire tour. After I made all the bookings, and got everything in working order, MacLennan thought he could get the best of me, but I intend to bring him to account in a court of law.

"I have raised enough money to sail for Europe, this week, and I don't think I shall have much difficulty in finding managerial work of some kind after my arrival in London."

FOREIGN FOOTLIGHT FLASHES.

From all accounts Ravenswood is more than a failure, it is a disaster. Mr. Irving will not even wait to get ready Much Ado About Nothing to revive the drooping box-office. He has determined to resurrect The Bells, and play Ravenswood as little as possible. Of course, pride prevents him from shelving it altogether. We are all human.

Wilson Barrett's new play, The People's Idol, is said to have turned out a ghastly failure likewise. It was withdrawn from the bill last Saturday, and The Silver King revived.

The Master of Woodbarrow will be produced at the London Vaudeville in two weeks. Bernard Goud will play Sothern's part.

All the Comforts of Home will be done at the London Globe on Saturday. Harry Paulton, Edith Kenward and Jane Robertson are to be in the cast.

Henry Arthur Jones's new play is called The Dancing Girl. This young woman is said to be modelled after Mrs. E. Lynn Lynton's "Girl of the Period." So it is a woman's play.

The new three-act farce Jane, to which we briefly alluded in this column last week, has been produced at the London Comedy Theatre where it immediately scored a success. Although Jane is but another version of *Land Me Your Wife* the authors—H. Nicholls and W. Lestock—have added several new features and situations of their own which are said to be very effective.

Osakey Hall, writing from London, is of opinion that Jane is naughty. He gives a specimen from the dialogue. An old gentleman named Kershaw is at dinner and is asked by his hostess if he desires some sweets. Old Gent: "Yes, I feel as if I should like to enjoy myself later on to-night." Hostess: "Williams, bring Mr. Kershaw a tart!" It is left to the audience to guess whether the authors meant "tart" in its liberal or abstract signification.

Once more that Paris Jonah, the Eden Theatre, is about to change hands. Verdurt has lost money with his lyric opera scheme and the house is to be devoted henceforth to entertainments of the music hall order.

Sir Arthur Sullivan's new opera, Ivanhoe, will be produced in D'Oyly Carte's new London theatre on January 1.

Captain Swift formed the bill of one of Beer-bolm Tree's recent Monday nights. Mr. Fernandez played Marshall; Fred Terry, Gardner; Webster Lawson, Harry Saybrook; and Miss Aylward, Mabel.

Mr. Tree, by the way, has consented to do Diamond Deane at one of these Monday nights of his. The play is by the American journalist, Harry Dam, and is said to be strong and venturesome in its story. We believe Mr. Dam wrote the play several years ago when he was connected with the local staff of the Times.

This curious advertisement, which The Times refused to publish, has appeared in several of the big London dailies: "Wanted, eight bald headed men to occupy eight adjoining seats in row three of Drury Lane stalls on the first night of the Christmas pantomime. Each applicant will be furnished with a new dress suit, a hat, a cane, will receive cab fares and a supper at midnight. Apply, etc." Manager Harris, not having any unusual ballet on the night in question, looked into the matter and discovered that the proprietor of an enterprising weekly wished to paint on bald heads Nos. 1, 2 and 3 the letter T, on bald heads 4 and 5 the letter L, on bald head 6 the letter S, on bald head 7 the letter B, and on bald head 8 a hyphen, so that the back rows, boxes, circles and pit would read the name of the paper *The Times*. Harris offered to put the baldsters in the harlequinade with their backs to the audience, but refused to let his stalls for advertising purposes.

M. Koning, the clever director of the Paris Gymnase, has been offered the position of Director of the Grand Opera. The offer was refused. M. Koning declares that he has little sympathy either for subventions or administrative tape. A correspondent says that better than any other Koning knows how to make a theatre pay, and that it would be interesting to learn what he makes a year in the way of forfeit money from actresses who break their engagements.

An action has been brought by the executors of the late Wilkie Collins, to restrain Edwin Turner from performing a version of The New Magdalen, founded upon the novel of that name. After hearing evidence the Court said that the point was that the original drama was first produced by the author (Wilkie Collins), and it held that an injunction must be granted with costs.

Pinero's new piece has been put in rehearsal at the London Garrick.

The French play, La Sécurité des Familles, which had considerable success in Paris last season, has been adapted by F. C. Burnand for the English stage, under the title of Private Inquiry. It was tried last week in the English provinces, and will take the place of Our Flat to-night (Wednesday) at the Strand Theatre.

Rubinstein has quitted the St. Petersburg Conservatory for good, after a healthy quarrel with the authorities. The composer will probably leave Russia, and take up permanent residence in Paris.

An Englishman who has been traveling through Italy gives the following description of the theatres of that bright country: "In Genoa I wandered into the Politeama Theatre when Gioconda was being given. Men wore their hats on their heads. There was no prompter's box, and the prompter sat in his place without any attempt at concealment, with his score leaning against the footlights. The curtain was adorned, not with paintings, but with advertisements fastened on it. Even among the orchestral players some had cigars lying on their desks." The Italian evidently goes in for realism in the auditorium as well as on the stage.

Another work by Ibsen has just been translated by William Archer. It is his Emperor and Galilean (Højser og Galileæ), a play founded on the history of Julian, the Apostate. The work makes Volume IV. of Archer's edition of Ibsen's prose dramas.

IN OTHER CITIES.

CINCINNATI.

The Hanlon-Volter-Martineti comb at Henck's week ending secured a success. The programme was excellent in its entirety, the specialties of Walter Emerson, the Hanlon-Volters and Stebb and Trepp being features. Dora Emerson's singing was highly enjoyed. The Burial week of 4 to 10 Al Lipman in the leading role. The Still arm week of 11-17.

At the Grand Strandish was presented week ending 18-24. The specialties of Frank Urbek and his wife (Nanette Comstock), James Harrows and Francis Carville. The staging of a play at the hands of the local management did not do a little to the general attractiveness of the programme. Russell's Comedians week of 25-31 ended by Fay Templeton in Miss McInty. Hatcher's Minstrels 12-17.

Robert M. Wade, after several years' absence, made his reappearance in Cincinnati at the Pike, presenting Rip Van Winkle during week of 28-34. Aside from the earnest and intelligent work of the star, Adelaide Grondie's portrayal of the heroine, Miss Alice, were features of the performance. The piece was staged excellently. Marie Wainwright week of 1-7 with Twelfth Night as the opening bill.

At Havin's The Ivy Leaf proved a profitable holiday week attraction. Smith O'Brien, as the hero Murty Kerrigan, portrayed the role satisfactorily and his efforts were ably seconded by Nellie Strickland, Hattie Kelly, Ed. Herlin and Nora Haynes. My Jack week of 4-10. Oliver Byron in The Plunger 11-17.

The Wilbur Opera Co.'s return to Harris' for week of 18-24 was marked by a large attendance, and on several occasions the S. R. O. placard was displayed at an early hour. The repertoire for the week included Billie Taylor, Mikado, Bohemian Girl, Nascotte, Olivette and The Grand Duchess. P. F. Baker week of 4-10. Daniel Boone 11-17. Peck's Bad Boy 18-24.

Harry Williams' Specialty Co. closed a most successful week's engagement at the People's. The more prominent features were the specialties of the Byrne Brothers, J. W. Kelly's concertina playing and the dancing of the Coleman Sisters. Billy Carter, the old time banjoist, received an enthusiastic welcome. Elliott's Voyagers week of 4-10. The Lilly-Clay Burlesque Co. 11-17.

At Wines' joined the Wilbur Opera Co. here at, replacing the comedian, W. H. Kohne.

THE MIRROR'S assertion that Cincinnati journalism was nothing if not speculative, was clearly demonstrated in the issue of the Cincinnati Star Dec. 27 when not fewer than five of the city's most prominent journalists were reported to have been reported without a particle of credit.

Walter E. Jones, who has replaced William Jerome in The U. S. Mail Co., joined the co. 25.

Charles Doran of the Empire is the composer of "Ships that Fly," a very clever song now being sung successfully by Annie Suits at Peters' Music Hall.

The Harvard College Glee Club appeared 25 at the Odeon.

A severe snow storm which prevailed in this vicinity 25, practically knocked Christmas theatrical attendance in the city.

Dora Wines' joined the Henshaw-Ten Theatre comb at Memphis 1.

As a matter of record, it may be stated that for the first time in years, Maggie Mitchell did not play at the Grand in this city during New Year's week.

E. J. Cleary, artist and manager, whose expenses in South America were recounted in a recent issue of THE MIRROR, is a resident of Covington, Ky., and has been sojourning here during the holidays. He looks both healthy and prosperous.

Harry Bell, until recently of James Owen O'Connor's Co., was in the city 27.

Alice Kane (Fay Templeton's mother) joined the Wilbur Opera Co. here 25.

ST. LOUIS.

The Burial played to a large business at the Grand Opera House week of Dec. 25-31. Gilmore Opera Co. in The Sea King week of 4-10.

Lotta, 'cute and sprightly as ever, drew large audiences at the Olympic Theatre during New Year's week. Jefferson-Florence week of 1-7.

The Hustler did a good business at Havin's Theatre during the week of 25-31. Harry Kernell, Max Arnold, George Lincoln, and several other lesser lights contributed to make the piece a go. N. S. Wood, week of 5-11.

The Fakir, another vehicle for fun-producers, played to good-sized audiences during the week at Pope's Theatre. Fat Men's Club week of 4-10.

Kelly and Wood's Vaudeville at the Standard Theatre during New Year's week gave good entertainments to well filled houses. Harry Williams' Specialty Co. week of 4-10.

Max Arnold, now playing a leading part in The Hustler Co., leaves that organization Jan. 1 to join The Fakir Co. as stage manager.

Many valuable presents were exchanged by the members of the different houses, who were exchanged by the members of the different houses, who were exchanged by the members of the different houses.

The managers of the different houses, Messrs. Norton, Short, Hagan, Ryan, and Smith, all received handsome presents from the attaches of their respective houses, while the treasurers and doorkeepers were also well remembered.

Richard Madden, musical director of the Grand Opera House, introduced some novelties in the music line this week, which the patrons of the house acknowledged by encores nightly. "The Monastery Bells" was received with special favor.

The Foster Opera Co. is rehearsing at the Grand Opera House preparatory to taking the road for a short tour during January. The co. will include Jessie Foster, Lucy Pace Stella and Paul Pasquier, and will give popular operas.

It is said Kate Castleton may join The Hustler Co. soon.

Pierre Chouteau, the owner of the Grand Opera House, presented each employee of that house with a turkey.

The Choral Symphony Concert at Music Hall 30 was well attended.

George Lincoln the beauty of The Hustler Co. and one of its bright lights, will soon wed a prominent Minneapolis merchant.

Maud Warner left The Hustler Co. at the close of its engagement here and returned to her home in Chicago.

DETROIT.

Richard Mansfield at the Detroit Opera House during the week of Dec. 25-31, as a general thing drew large houses, the exceptions being the matinee Christmas and Saturday, which were poorly attended. Of the eight performances Beau Brummel was given six times, and The Parisian Romance and Prince Karl once each. Beau Brummel, is without exception one of the most charming and dainty little pieces ever seen in Detroit. It could be compared to a fine piece of Dresden china, it is so sweet and dainty. Mr. Mansfield has a character which suits him exactly, and which it would be difficult to believe could be delineated better by any one else. The co. with which Manager Gus Hartz has surrounded Mr. Mansfield is an exceptionally good one, and taken as a whole no finer performances have been given in Detroit this season. Rhea opened a week's engagement 25 in Josephine Empress of the French to an excellent house, and an enjoyable performance was given. She is well supported by William Harris as Napoleon and a generally well-balanced and efficient co. Rhea is a great favorite here, and there is no question but that the present engagement will be as successful as those of the past. The Carleton Opera Co. week of 1-7.

The popular Levee was occupied week of 25-31 by Rosina Vokes and her splendid co. She made an innovation this visit in giving three distinct plays each evening, which met with general approval.

Two new comedies were presented, one A Rough Diamond, in which Miss Vokes was seen for the first time here, and the other, Frederic LeMaitre, which was written especially for Felix Morris by Clyde Fitch. In regard to the latter, it cannot be termed a success, at least as Mr. Morris plays it. The underlying idea of the piece is good, and so is the language, but there is something lacking, which Mr. Morris fails to supply. It is rather unusual for this most excellent comedian to fail to meet all the re-

quirements of a part, but his delineation of it failed to bring out its possibilities. Courtney Thorpe was as pleasing and graceful as ever in the leading roles in support of Miss Vokes. Paul Kalkar is attracting appreciative audiences. The star part is now played by Henry Aveling, who offers a chance for comparison with Joseph Haworth, the original. To say that Mr. Aveling is satisfactory in the part would be but fair, but that he is the equal of Haworth would hardly be expected, as there is no more intelligent or graceful actor of the romantic school than the latter. The Still Alarm week of 11-17.

George H. Adams in He, She, Him, Her did a very large business at Whitney's Grand Opera House week of 25-31. Shook and Collier's military play, The Line and the Gray, week of 4-10. Held by the Enemy 11-17.

The Detroit Musical Society gave its fifty-ninth concert Dec. 25, producing Dudley Buck's "Light of Asia" before an immense and delighted audience. Under the leadership of its new conductor, Prof. A. Stannier, there is no question but that this prosperous society will, in a short course of time, be as well known abroad as the Handel and Haydn Society of Boston, the Oratorio of Brooklyn, or the Apollo Club of Chicago.

The rumor that Detroit is about to have a new theatre has at last been confirmed, but not the one originally considered, as it is credited to the Hammond estate and the report is confirmed in the daily press. The site has already been selected, and as soon as negotiations are completed it is proposed to begin work immediately. It will be a fine structure, and superior to anything we have at present in the city.

The co. which played She at the Lyceum recently, was obliged to give up the ghost at the end of its engagement here. It had a very precarious career, and when it ceased to exist the members of the co. were in very bad straits, and only by the concerted action of Richard Mansfield and Miss Vokes were the stranded ones able to leave town. Between these two generous people a purse was raised of some \$500, which enabled the She co. to pay their board bills, release their trunks and depart. I trust years ago was credited with being a theatrical grave-yard, but this appellation, however, seemed to have been dispelled until the latter part of 1905, when three or four cos. happened to strand here.

SAN FRANCISCO.

DEC. 27, 1905.

At the Baldwin The Private Secretary appears in almost a new act. The piece is well liked in its humor and is not otherwise contracted. The business done, although not large, is very satisfactory. The Emma Juch Opera Co. will begin a season of eighteen nights and three matinees on Jan. 2. Lotta will follow 25 for two weeks, to be followed by All the Comforts of Home.

The Christmas Spectacle, Wonderful Lamp, scored a decided success at the Tivoli Opera House. Christmas night several hundred people could not get in. The house contained more money, at regular prices, than it ever held before. A new feature this week is a pretty character dance by Mollie Stockinger and Marie Gray. While the run of the piece may be an extended one, the Widow O'Brien is ready to succeed it.

At the Alcazar, the box-office receipts must be good, for Managers Waller and Stockwell, Thall and Ellinghouse are wearing sunny and self-satisfied smiles. The double bill, Rough Diamond and Turned Up, has taken so well that it will be continued another week, when Her Attraction will be presented for a fortnight.

For the seventh week's successful season of the Hess Opera Co. at the Orpheum the attractions are as follows: William Tell and Bohemian Girl, with Adeline E. Alexander and Genie, and Faust and Traviata, with Francisca Gattiere and Genie. Manager Gustav Walter states that there are no dissensions in the co. Mr. Hess concurs, and they both sell the engagement well continue indefinitely.

The Boston Howard Athenaeum Specialty Co. will be succeeded at the California, by Little Lord Fauntleroy Jan. 1.

Ans Williams and John T. Kelly are making lots of fun at the Bush with U and I, and are swelling their bank accounts accordingly.

Manager Ryan verifies a rumor that The Volunteer is well received at the Grand Opera House.

Vandeville continues attractive at the new Powell Street Theatre.

Adolph Bauer has resigned from the conductorship of the Hess Opera Co. Mr. J. H. Rosewald now holds the baton. It is said that Mr. Bauer will shortly assume the direction of the Tivoli's splendid orchestra.

I. R. Stockwell's return to the east at the Alcazar must have had a stimulating effect upon the audiences, as they are very large and hilarious this week.

Frank Burrill will engage some new pie for the Tivoli Theatre as he returns from the East to resume his business management. I trust he will secure a tenor.

Charles Blanchette has not been in San Francisco for eight years. He says that looking in the Italian sunbeams here is better than brushing off Eastern icicles, especially at this time of the year.

Smoking is now permitted only up stairs at the Tivoli.

George E. Lusk returns with the Fauntleroy Co. Jan. 1, and will receive a warm welcome from a host of friends here.

Al Hayman's certificate of membership of the Actors' Fund is richly framed and hangs in Alfred Bonner's private office at the Baldwin.

W. E. Jones, business manager of the Hess Opera Co., is a new comer, but hereafter can count on a good array of friends in California.

Fred Urban succeeded William Fitzgerald as stage manager at the Tivoli. The Tivoli property will be sold at public auction on January 1. William Krelling will likely buy it. If he does he will tear it down and build an immense brick structure, with a glass roof, for entertainment, similar to that of the Casino in New York. He will then abandon operas and present only European spectacles and ballets, to run as long as the public wants them.

Ed J. Frost, who left the East in a few days, Adelaide Moore as Juliet follows U and I at the Bush.

Imigo Tyrrell's original opera, The Marchioness, will be produced soon at the Tivoli.

Donnelly and Girard's Natural Gas Co. follows Adelaide Moore at the Bush Jan. 1, after which W. A. Brady's Clerocean Case, with Sybil Johnstone, is booked.

The Examiner benefit to the orphans' fund at the California Theatre, on last Tuesday, was participated in by James T. Powers and his Straight Tip Co., Pauline Lademand and Mamie Ellsasser, of the Hess Opera Co. The Private Secretary Co., and the U and I Co. The following were in the audience: Fannie Bowman, John E. Williams, J. I. Gottlob, Alfred Bouvier, Mr. and Mrs. M. R. Leavitt, Mrs. M. Voke, William Beach, Miss Florrie West, Charles Frye, Ed. Swift, Alf. Ellinghouse, Mark Thall, Joseph Carter, Joseph Leith, Louis Morgenstern, Morris Pequet, Mrs. Henry W. Scott, and others.

In the lobby, and Manager Harry Mann conducted the entire affair. The emphatic success of the testimonial is largely due to the efforts of Manager Mann and his wife.

CLEVELAND.

Jefferson and Florence played a two nights' engagement at the Opera House Dec. 25, 26. The Heir-at-Law and The Rivals were presented to packed houses both nights. Russell's Comedians appeared in their new farce Miss McInty during the rest of the week. It was received very well. Large business all the week. Twelve Temptations week of 1-7.

Midnight Bell opened the Lyceum to good business week of 25. Cast is good; parts well taken. Good business all the week. Silent Partner 1-7.

J. H. Wallack opened the Cleveland Theatre, with The Little King to a packed house. The last half of the week Mountain King was presented. First class business all the week. Parties Well 1-7.

Heath's Peck's Bad Boy Co. opened at the Star 25. The co. is a good one, giving several very good specialties. Large business all the week. True Irish Hearts 1-7.

H. R. Jacobs was in town Christmas Day. He said he had no more theatre in his mind, this being the best season his Cleveland Theatre ever had and he gives Manager Henshaw the credit of the large business. Mr. Jacobs also made mention of an improvement which will shortly be made in the house, and is greatly needed. A wing will be built dash with the stage going place for dressing

rooms, scene and property rooms, which are now in the basement.

It has been rumored that Carroll Johnson, formerly of Slavin and Johnson's Minstrels is not with the Fairies Well Co. The rumor is unfounded, as he will appear here next week with the co.

Manager Henshaw has been taken by storm Christmas Eve with gifts in the form of a fine office chair and seal gloves and cap from the attaches of the house, and a gold headed cane from the orchestra.

Frank Drew, proprietor of the Star, was presented with a fine plush chair on Christmas Eve.

BOSTON.

At three of the theatres there is no change of bill this week. The Sunday still gives evidence of its staying powers at the Boston Nat. Grandstand night's appears in The Viper on the Heath and The Sunshin at the Tremont, and at the Museum the double attraction of Her's a Prince and The Soldier continues to hold the stage.

Robert Mantell gave the patrons of the Globe a touch of his qualities as a Shakespearean actor, last week in Hamlet and Othello, shelving Lotters after four performances. W. J. Scanlan opened at the Lyceum in My Lord Dunsin.

Around the World in Eighty Days is on at the Park for the current week.

E. H. Sothern closed a two weeks' engagement at the Hollis Street Theatre. His Maister of Wood-burrow was a charming performance, and received the warmest commendation of the press. This week tailors' farce comedy, All the Comforts of Home is the attraction.

Lewis Morrison is at the Grand Opera House this week in his version of Faust. Mr. Morrison has always been a drawing card in Boston, and his successful engagement at this house last season is now being repeated. The piece is splendidly staged, and the co. is fully up to its requirements.

The Waifs of New York is drawing the tears of the audience at the Howard this week.

Richard Mansfield was announced to open at the Globe Jan. 15, but has now postponed his coming until April. His time has been taken by Marie Tempest, who will bring out The Red Hussar.

On the same date The Crystal Slipper comes to the Boston.

James T. Powers is due at the Hollis Street with A Straight Tip Jan. 15.

Among the attractions promised at the Hollis Street during the remainder of the season are Mr. and Mrs. Kendal, W. H. Crane in The Senator, the Lyceum Co. in Men and Women, Dr. Bill, Augustin Daly's Co. in The Last Word, and Joseph Arthur's Blue Jeans.

Fay Templeton comes to the Tremont at an early date with Miss McInty. The name of the piece is not in its favor, but Manager Sothern is enthusiastic concerning its dramatic merit.

Our amateur clubs are adding some good men to the profession. Mr. C. B. Butterfield, a graduate of the Criterion, of this city, made his first bow as a professional at the Hollis Street as a member of Mr. Sothern's Co. last week. The house was crowded with his friends who gave him a magnificent reception.

Sarah Bernhardt will appear at the Tremont in March in Cleopatra, and the management is already busy in making preparations for the proper production of the piece.

WASHINGTON, D. C.

The City Directory Co. pleased large audiences at Albaugh's week of Dec. 25-31. An unusual variety of dancing was especially liked. Kero week of 1-7.

Marie Wainwright appeared in Twelfth Night and The Horvemon to fine houses at the National. E. H. Sothern in The Maister of Woodbarrow week 1-7.

Agnes Huntington delighted hosts of her friends at Lincoln Music Hall in Pan Jones. Miss Huntington has not been here for some three years and all ways was a prime favorite in this city. Speed the Plough will be given by society amateurs 5 for the associated charities.

Dan Mason made a Clean Sweep at the ever-popular Bijou during the past week. Royal Pass week of 1-7.

City Club Vaudeville Co. at Kernan's week of 1-7.

Manager Kapelyea, of the National, has leased Lincoln Music Hall for a term of years and will conduct next season under the name of the Academy of Music.

Agnes Huntington is so busy with correspondence concerning her London theatre, reading new operas, etc., that she has very little time to see the many friends who call at her hotel. She is looking splendid.

BROOKLYN.

Annie Paley presented 25, Second Floor at the Park Theatre. New Year's week. Miss Paley's singing and dancing were appreciated nightly. A Trip to Chinatown, with Anna Reed, Hilda Thomas, Harry Connor, John C. Leach, Frank Morse and other equally clever artists is the attraction at Col. Sinn's house 5-11. Dr. Bill, preceded by Sunset, week of 12-17.

W. H. Sothern appeared in From Sire to Son at the Academy New Year's week. Dollie Nobles did excellent work in a dual part and sang very prettily.

The Inspector proved a good attraction at Holmes' Star Theatre week ending 5. Frazer Coulter was good in the leading part, and the trained lions created great excitement in the upper part of the house. The U. S. Mail week of 1-7.

Hyde and Behman's Theatre had good patronage during New Year's week, the variety bill offered being up to the excellent standard at this house. Filson and Kroff's Hicks 5-11, with an aggregation of clever vaudevillists, to follow.

Fulton Theatre is gaining an established clientele.

BROOKLYN, E. D.

Siberia, well staged and strongly cast, did a large business at The Amphion during the week ending 5. W. G. Williams musical comedy, Jessie Daw, with Hattie Harvey as the star, week of 1-7.

Good Old Times, Wilson Barrett and Hall Caine's romantic drama, was presented by Col. Sinn's Park Theatre Co. to crowded houses at the Lee Avenue Academy week ending 5. Russell's City Directory week of 1-7.

E. J. Hassen's One of the Finest did a good business at the Lyceum week ending 5. An Irishman's Love week of 1-7.

Gus Hill's Challenge Specialty Co. did a remarkably good week's business at Proctor's Novelty. Charles A. Gardner in Fatherland week of 1-7.

Fay Foster's English features in a first-class business at the Grand Theatre week ending 5. Sheridan and Flynn's Specialty Co. week of 1-7.

BALTIMORE.

The business done by Evans and Hovey in A Parlor Match at the Academy of Music week ending 5 was the largest that house has had this season. The audiences were limited only by the capacity of the house, and the S. R. O. was not taken down all week. On New Year's night only as many were turned away as there were in the building. Kate Claxton in a revival of Two Orphans begins a week's engagement 5.

Elsie Leslie has been delighting big audiences with her charming performance of the Prince and Pauper at Ford's Opera House, week of 1-7. Agnes Huntington in Pan Jones week of 1-7.

The week just closed has been a very prosperous one at the Lyceum, where Richard Mansfield and his clever co. have been presenting Beau Brummel to audiences that have been brilliant in quality and large numerically. J. K. Emmet in Fritz in a Mad House 1-7.

At Holiday Street Theatre the California Opera Co. appeared in Said Pasha to big attendance and gave the tuneful operas in good style. Julia Christian, Agnes Sherwood and Jerome Sykes did effective work and the chorus was up to the average.

Kernan's Monumental Theatre still continues the Merop of the lovers of vaudeville. A good bill was offered 25 by the Sensational Boom Burlesque Co. and the house was well filled at every performance. Williams and Orr's Motormen 1-7.

E. H. Glenn, supported by a good co. closed a week of excellent business at Front Street Theatre 5.

Henry Alford, the father of Carl Alford, the actor, died at his residence in this city Jan. 25, aged seventy-two years.

The Baltimore Oratorio Society will sing Israel in Egypt at Oratorio Hall 5. The soloists are: Mrs. Clara Moore-Lawson, soprano, Marion Weed, a to Leonard Rote, tenor, R. M. Robinson, baritone, and Harry C. Bass.

William Henry, of Evans and Hovey, celebrated his birthday on New Year's Day with a dinner to the members of his co. and a few friends at the Carlton Hotel.

Geordie D. Harris has left college to take the position of secretary at the Academy of Music. Mrs. P. Harris now takes an active part in the business affairs of the Harris & Knight of theatres.

R. L. Britton left for Louisville last week to meet J. R. Macfarland, of New York, the architect of Harris' new Louisville theatre. The new theatre will be ready for occupancy early in April.

PHILADELPHIA.

The Chestnut Street Opera House was packed to the doors Dec. 25 when Robert Robinson and his co. presented for the first time in this city their new play Marriage a la Folie. Not very much can be said in favor of the play, but Mr. Robinson and the experienced co. who support him, are doing well, pleasing the audience in spite of the weakness of the plot and dialogue. Business good all the week. The same co. in The Henrietta week of 1-7.

At the Broad Street Theatre a very large audience gathered 25 to witness the first presentation in this city of The Gaily Doodling. Of course all interest centered in Mrs. Leslie Carter, the star. We Philadelphia had been led to believe that we would find in the new star a genius, but candor compels me to say that our high anticipations were shattered.

Mrs. Carter is a far better actress than the average amateur, but does not demonstrate her right, on artistic grounds, to head a company of competent artists. It is but justice to Mrs. Carter to say, however, that she is handicapped by a ridiculous play. Her support was good, and the stage settings remarkable for their beauty and faithfulness to details. Business fair. A Pair of Spectacles 1-7.

Henry E. Hovey returned to the Park Theatre 25 with The Seven Ages and played to an immense audience who manifested their approval by liberal applause. Business large. Same co. in Adams 1-7.

At the Arch Street Theatre the Hanlon Brothers' spectacular Spectra was presented 25 to a full house that seemed highly pleased. The scene effects were elaborate and several of the tableaux were worth special commendation. Business good. Same co. 1-7.

The Merry Monarchs entered on the second week of their engagement at the Chestnut Street Theatre 25 with a re-dramatization of the cross that have gathered to see his Royal Highness. Business very large. Same co. 1-7.

At the Walnut Street Theatre W. J. Scanlan presented Fred Marschke's comedy drama The Irish Minstrel 25 to a large audience. Business good. A Fair Rebel 1-7.

The Country Fair began its second week at the Grand Opera House 25 and drew an excellent audience. The piece has made a decided hit at the big uptown theatre and is doing a fair business. Same co. 1-7.

Hands Across the Sea was presented at the National Theatre 25, and drew an enthusiastic crowd who heartily applauded the virtuous characters and booed the villain. The co. is strong, and the scenery very effective. Business large. Gray and Stephens in Vesper Bells 1-7.

At Amberg's Continental Theatre W. J. Fleming's Around the World in Eighty Days was presented in a very creditable manner 25 to a good audience. Business fair. Same co. 1-7.

The Silver King was presented to a packed house 25 at Forepaugh's Theatre. The play was excellently staged and acted. Full houses at every performance. Shadows of a Great City 1-7.

At the People's Theatre the patriotic and romantic Irish play, Shammas O'Brien, pleased a good sized audience 25. Business fair during the week. Cleveland's Magnificent Minstrels 1-7.

Madame and Augustin Newville opened at the Lyceum Theatre in The Boy Tramp 25 and played to S. R. O. Business good. John A. Stevens in The Unknown 1-7.

At the South Street Theatre the Creole Burlesque Co. again appeared 25 in their burlesque, Beauties of the Nile, and drew a crowded house. Business good. The Soap Bubble 1-7.

An Irishman's Love was presented at the Kensington Theatre 25 to a full house. Business fair during the week. Gaily Burlesque and Specialty Co. 1-7.

At the Central Theatre the DeLair and Behrman's Burlesque Co. opened 25 in Carmencita, an operatic burlesque, to a large audience. Business good. Variety Co. 1-7.

PITTSBURG.

This is certainly one of the best of towns for theatres, as the holidays do not seem to affect the houses in the least.

The Grand Opera House did a very big business with Aronsman's Casino Opera Co. in Post Jonathan, which was presented here for the first time. The staging is very beautiful. Camille Barville won the hearts of all by her singing. Fred Solomon and Eva Johns do some very clever work. Hands Across the Sea week of 1-7. Aunt Jack 12-17.

At the Duquesne Theatre Frohman's All the Comforts of Home made a strong financial and artistic success. Samuel Edwards, Henry Miller, and Maud Haslam were the favorites. The Crystal Slipper week of 1-7.

The Brion Theatre did the usual big business, with W. A. Brady's co. in Bonaparte's After Dark, which was finely mounted and strongly cast. Margaret Mather in repertoire week of 1-7.

P. F. Baker in The Emigrant was greeted by large and appreciative audiences at Harris' Family Theatre during the week. Hardie and Von Leer week of 1-7.

Kernell's High Class Vaudeville did a good business at the Academy of Music.

JERSEY CITY.

Barry and Fay's McKenna's Flirtation was presented at the Academy of Music during the week of Dec. 25-31. The very serious illness of Mr. Fay prevented his appearance, and his part of Michael Ryan was acceptably filled by Michael Keenan. The performance was, if anything, better than when seen here last season, and the large business proves it to be an excellent return attraction. Barry is one of the best of Irish comedians, and the well-rendered songs and dances make a pleasing entertainment. Prince and Pauper week of 1-7.

ALABAMA

ARKANSAS

CALIFORNIA

COLORADO.

CONNECTICUT.

Business Dec.
the popular

1 Sully in The

INDIANA

10. *Journal of the American Medical Association*, 1997; 278: 1033-1038.

MICHIGAN.

TORONTO.—GRAND OPERA HOUSE: Robert Mantel played a most profitable week's engagement.

ELLIOTT & VOYSEY, Cincinnati, O., Jan. 1904.

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Miss Hallock (suddenly rising). It is he! I know his ring!

[Enter Jennie.]

Jennie. Be ye at home, mum?

Miss Hallock (taking card from tray). Let me see—Mr. McDuffy, certainly—show the gentleman up.

[Exit Jennie.]

(Miss Hallock resumes her seat and reads as before.)

[Enter Mr. McDuffy.]

Mr. McDuffy (trying to assume an easy, off-hand manner, and failing miserably). Ah! Are you at home, Miss Hallock?

Miss Hallock (rising). At home? Why, Mr. McDuffy, I told Jennie to tell you I should be glad to receive you. Pray come right in. I'm always glad to see you.

Mr. McDuffy (coming down, twisting his hat around with both hands). Jennie didn't say—I didn't know—I thought—perhaps you wouldn't care to see me—and—

Miss Hallock. How absurd! (Pointing to sofa.) Won't you be seated?

Mr. McDuffy (with unnecessary warmth). Very kind, very kind of you, Miss Hallock. (Sits on the edge of sofa—a pause—and then.) It's very cold out of doors—in the streets—very cold, I assure you; very cold, indeed. It's freezing hard. Miss Hallock. Bad weather, very bad weather! (With increased enthusiasm.) How do you do this morning, Miss Hallock?

Miss Hallock. Very well, thank you. (Sits on sofa, quite close to him.) Is it so very cold? Shant we sit closer to the fire?

(Rises and passes back of sofa, and begins to wheel it closer to fire. He suddenly realizes he is being wheeled along. Rises and helps. She sits on sofa. He remains standing behind it. She looks up at him lovingly. Continues.) It isn't cold here, Mr. McDuffy. (Points to place near her on sofa, and smiles encouragingly. His face betrays great nervousness.)

Mr. McDuffy (passing round sofa and standing back to fire). No, it—it's very warm—very warm, indeed—noticing his overcoat is almost burning—very warm!

Miss Hallock. Won't you take off your overcoat and sit down here (regardlessly, near me?)

Mr. McDuffy (excited). Certainly! (Sits on edge of sofa. A pause. Suddenly.) How do you do, Miss Hallock?

Miss Hallock. Very well, thank you. By the way, Mr. McDuffy, what was that you said yesterday—just as you left, you know?

Mr. McDuffy (visibly trembling). Yes, very kind—I mean—yes, I've been wanting to tell you (slides to opposite end of sofa). I beg pardon; I think I'll take off my overcoat. It's a good deal warmer than I thought. (Tries to take off overcoat without rising. She slides to his end of sofa and helps. He continues.) Much obliged; very kind of you. (Suddenly forces his overcoat on again with a jerk, and turns the collar up.) I'd better keep it on. It may snow—looks like it,—don't you think?

Miss Hallock. Very much. I expect to see a heavy fall on the piano any moment.

Mr. McDuffy (laughing nervously). Ha! ha! ha! You're so witty, Miss Hallock.

Miss Hallock (encouragingly). You were saying—

Mr. McDuffy (with great courage). Yes, Miss Hallock, I—I—(hesitating). I—I've been wanting to tell you—for a long time (Aside)—Why can't she help me a little! (Aloud)—for a long time, Miss Hallock—yes, a very long time (trying to rise, and looking at his watch). But I'm making a very long visit, am I not, Miss Hallock?

Miss Hallock (anxiously, while gently forcing him down again). For a long time—? You've been wanting to tell me—for a long time—that—that you—(Looks regis- trally at him and lowers her head)—that you—(breathes)—(Aside). Why won't he speak!

Mr. McDuffy (Suddenly). Really, Miss Hallock, this weather is very bad for farmers. The Spring wheat isn't covered yet. You've no idea how it's been shooting up this Fall, and it ought to have a good two feet of snow on top of it—two feet at the very least. Miss Hallock—don't you think so?

Miss Hallock (visibly vexed). Oh—three.

Mr. McDuffy (becoming excited). You see, Miss Hallock, when the Spring wheat is not well covered with snow—late in the Fall—especially when the weather has been rather warm in October and the earlier part of November—and—the snow, you know, Miss Hallock—you know, the snow—the snow—looks around in despair. Sees the snow falling through window. Jumps off sofa and continues with great relief. Ah, Miss Hallock, it's snowing! It's actually snowing! (Stands, staring, looking at snow falling.)

Miss Hallock (still on sofa, significantly)—that—that—for a long time—

(Mr. McDuffy, pretending not to understand.)

I hope so, Miss Hallock. It's very much needed.

Miss Hallock (aside). Dear! It's been just like this for the last two months!

Mr. McDuffy (overhearing). You're mistaken, Miss Hallock. It's the first fall of snow this season.

Miss Hallock (aside). He shall speak! He must propose. (Aloud.) By the way, Mr. McDuffy, do you recall that French proverb about—proposing? You know I asked you to look it up.

Mr. McDuffy. What proverb, Miss Hallock? Miss Hallock (rising and speaking the proverb coaxingly, while moving towards him). You know—"L'homme propose et Dieu dispose." You understand French?

Mr. McDuffy (trembling, and moving towards window). Yes—American French. (Aside.) Does she really want me to propose?

Miss Hallock (regis- trally). It's not very difficult to translate. Let's see if we can't do it together. You try first, Mr. McDuffy. It's something about—proposing.

Mr. McDuffy (falling heavily in arm-chair near window). Yes,—I believe it is. But you see, Miss Hallock, my knowledge of the matter—of French, I mean—is very limited—very—very limited!

Miss Hallock (sitting on low chair near him). There, I'll have to propose—I mean—to translate. "L'homme propose"—"man proposes"—"et Dieu dispose."—"The first part is all right, isn't it?"

Mr. McDuffy. Yes,—I believe it is. It's all right—

Miss Hallock. To propose?

Mr. McDuffy (with determination). Yes!—And now, Miss Hallock, I've proposed to—

Miss Hallock (putting her elbow on the arm of his chair). To whom? Not to me, surely?

Mr. McDuffy (looking in a frightened manner at her arm,—her hand almost touching his face). No!—that is—(she is about to rest her head on her hand. He starts, and recoils, pushing back his arm-chair. Her head falls on her hand as if she were holding her hand to her face to stop the tooth-ache. She shows very plainly that she is provoked. He looks at her a moment, and continues, aside.) She doesn't want me to propose. (Rising and looking out of window.) Oh, Miss Hallock, do look at the way it's coming down.

Miss Hallock (rising). Very extraordinary—usually snows up, I believe. (Aside.) I wonder how much more encouragement he needs! (A certain harshness comes over her face. He notices it, and looks about in a frightened manner. He suddenly takes his hat from a stand, and steps towards door. She controls her feelings and adds quickly.) You do not propose—to leave before it stops snowing?

Mr. McDuffy (coming down). Oh, certainly not.—(moves toward her, and adds, tragically.) Miss Hallock, I am at your disposal! (Aside.) There! If she doesn't understand that it's because she doesn't want to. That'll settle it!

Miss Hallock (aside). At last! He's coming to it? (Aloud.) Why, Mr. McDuffy, do you know you've actually proposed? (She looks at him with affected reproachfulness.)

Mr. McDuffy (aside). She's angry.—(Aloud.) Proposed? Yes—that is, no—it was you, Miss Hallock, who—

Miss Hallock (with apparent modesty). Oh, Mr. McDuffy?

Mr. McDuffy (aside). I've offended her! (Aloud.) But, Miss Hallock, was it not you who proposed—that I wait until it had stopped snowing?

Miss Hallock (piqued). The snow looks as though it had come to stay. (Aside.) What did he come for then?

Mr. McDuffy (aside). She's getting sarcastic—She's afraid I'm going to stay. (Aloud.) It's to be hoped the snow will stay. I assure you, Miss Hallock, that the wheat needs it. You see, when, in the Fall, the wheat—

Miss Hallock (impatiently). Yes, yes, I understand. (Aside.) He is going right back to the beginning! There's nothing to do with him! (Moves toward sofa.)

Mr. McDuffy (aside). She'll order me out next. (Takes a step towards her, and adds, awkwardly.) Miss Hallock—I forgot to tell you that—that my little brother, Georgie,—you know Georgie.—(aside.) What shall I say?—(suddenly.)—is very ill. Takes a few steps towards door.)

Miss Hallock (with sympathy). I'm very sorry. Has he been ill long?

Mr. McDuffy (getting closer to door). It came on half an hour ago—quite suddenly. It always comes on that way.

Miss Hallock (laughing). Ha, ha! Mr. McDuffy! why you've been here over an hour, talking—about the weather.

Mr. McDuffy (getting closer to door). (Aside.) That's a hint for me to go. (Aloud.) Yes, I am interested in the weather. (very nervous)—for my brother's sake. That's what I called for—to call your attention to my brother's weather—I—I—mean—the weather's health—I—I—Good-bye, Miss Hallock, we can be good friends all the same—I—I'm real

sorry, Miss Hallock. Good-bye, good-bye! I'll never do it again!

[Exit Mr. McDuffy sighing.]

Miss Hallock (as door closes). Little idiot.

Mr. McDuffy (reappearing). Did you call me? Miss Hallock (reclining on sofa). I merely pronounced your name. Good-bye! He hesitates, looks at her tenderly, sighs deeply, and finally goes out. Miss Hallock rings.—Enter Jennie.)

Miss Hallock. Jennie, I'm never at home again for Mr. McDuffy. But if Mr. Richards calls or Mr. Williams, or Mr. Edwards, or even that miserable little wretch, Tompkins, you show them up—one after the other.

[Exit Jennie.]

Miss Hallock takes up the book, deliberately throws it into the fire, and adds, as the curtain goes down: Miss Amelia Rives didn't know what she was writing about!

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At liberty season 1900-01. Address Murr's.

Shepherd Barnes

America in The World. Address Murr's.

